



Robert Bleiberg, editor of *Barron's*, told an MIT audience that the US is in a world-wide recession last week. Photo by Dave Schaller

Special faculty meeting studies the grades report

By Mike McNamee

Proposed changes for the MIT grading system, based on the report of the Ad Hoc Committee on Grades, were discussed in a special faculty meeting yesterday afternoon.

Changes in administrative registration procedures, grade distributions, and record-keeping were discussed at the meeting, which lasted more than two hours.

The changes were proposed by the Ad Hoc Committee after more than a year of review of the grading system, and were summarized in the report the committee released last month. Thirteen specific recommendations were made by the commit-

tee, dealing with issues ranging from Drop Date to whether or not the grade of F should be eliminated from the system.

About 80 faculty members and 20 students attended the special meeting, which was called just last week to discuss the grades report. The topic had been scheduled on the agenda of the November meeting two weeks ago, but had been delayed due to lack of time.

Much of the meeting was spent discussing proposed procedural changes in registration. Professor of Metallurgy Roy Kaplow, chairman of the grades committee, introduced the topic by explaining that the committee felt the current registration system "assumes that the student can make up his mind about what he wants to study before the beginning of the semester and won't change his mind after classes begin."

Instead of this system, the committee proposed that students be encouraged to experiment with subjects they are not sure they want to study, while not overloading themselves. To do this, the committee suggested that students not be allowed to

add courses after the fifth week of the term, but that the Drop Date — the last date when students are allowed to drop or, presently, to add subjects — be left essentially unchanged. Drop Date is now about three weeks from the end of the semester.

Faculty opinion differed greatly on this issue at the meeting. Chairman of the faculty Professor Elias Gyftopoulos, speaking for the Committee on Educational Policy, said that the CEP preferred to see Drop Date moved to the end of the fifth week of the term, along with the proposed "Add Date." This, Gyftopoulos said, would encourage students to apply themselves to the subjects they were taking, rather than trying to take more subjects than they could handle. The CEP also proposed that students be allowed to drop one subject at the time of the current Drop Date.

Grade inflation — the tendency of faculty to give higher grades now than they have in the past — was the second area discussed at the meeting. While recommending that the current grade structure remain

(Please turn to page 11)

US facing severe recession

By Lucy Everett

The US is in a recession which will be "more protracted and painful than any other since World War II," the editor of *Barron's Magazine* told an MIT audience last week.

The current recession differs in scope from previous ones in post-war history, according to Robert Bleiberg. Cost-cutting industrial layoffs are world-wide, he said, as if "the entire western world, and Japan at once are succumbing to virulent economic ills."

Bleiberg, who has been editor of *Barron's* for 20 years, discussed the current state of the economy in last Monday night's LSC lecture, "The Stock Market and Business."

Close economic ties between the US and the rest of the world have created much more complicated international circumstances than in the past, Bleiberg said, citing the devaluation of the dollar and the general collapse of international monetary structure as a unique

situation. He said the Arab oil embargo and the resulting high fuel prices was another major factor in creating the recession.

The recession in the US, which follows a long period of inflation, has already resulted in large layoffs in the auto industry. IBM, a "traditional growth company," has temporarily stopped all hiring, Bleiberg said. Cutbacks in such areas as the chewing gum industry, he said, reflect changes in consumer patterns, which may lead to lowered production.

The stock market has also been affected; according to Bleiberg stock losses since the 1968 peak of the overall price index amount to between 75 and 30% when adjusted for loss of buying power. These losses, he noted, are nearing the 90% levels reached in the 1929 stock market crash.

Available corporate assets are at a new low, said Bleiberg, and the banking system has been "stretched to the limit." Corporate debts are high because

of the stock market collapse, and "double digit inflation" has caused the rise in consumer debt to exceed the rise in personal income.

"Bad mistakes in judgment" in domestic policy also contributed to the recession, Bleiberg said. He blamed the

(Please turn to page 9)

Smith to chair privacy group

By Mike McNamee

A Standing Committee on Privacy of Information has been appointed to consider issues involved in privacy of records kept by the MIT administration.

The five-member committee will be chaired by Professor of Electrical Engineering Arthur C. Smith, former chairman of the Committee on Academic Policy, *The Tech* has learned. Two students, a staff member, and another member of the faculty have also agreed to serve on the committee.

The completion of the committee appointments is the first major step taken by the MIT administration to implement the 1971 report of the Ad Hoc Committee on Privacy of Information at MIT (see story this page). That report suggested, among other proposals, that such a committee be appointed "to gather information and develop experience about privacy matters."

Smith, when contacted Monday by *The Tech*, confirmed that he had agreed to chair the committee, but said he could give no details on what the committee would be expected to do.

"We have a committee, but we don't have a charge from the faculty yet," Smith said. "There are a number of different roles such a committee could play, and we don't know which we will be expected to follow."

Smith explained that he hoped the committee could meet during Christmas vacation or Independent Activities Period, "when things are not as busy as they are now," to discuss its role and charge. He said that he expected the Buckley Amendment to the Family Education Rights and Privacy Act of 1974, which opens student files for review, to be "an important

issue, but not the only issue" in the early discussions.

"I don't want to pre-judge what the committee should be doing," Smith said, "That remains to be seen."

Other members of the committee, according to Vice President Constantine B. Simonides, are Professor of Philosophy Judith J. Thomson, students Richard J. McCarthy '75 and Alan W. Sparer G, and DSR staff member Stuart D. McIntosh of the Center for International Studies. Appointment of these members has been made over the last several months, Simonides said. The process of appointment was begun long before the Buckley Amendment was passed, he added.

In a related matter, it was announced last week that Vice President for Administration and Personnel John M. Wynne will serve as MIT's senior administrative officer on privacy. He will be given responsibility for implementing

MIT's privacy policies, according to Simonides.

As proposed by the 1971 report, the privacy committee would be an advisory group to aid faculty and administrators with questions they have on privacy policy. While it might suggest policy alternatives to the faculty, it "should be free from any operational judicial or enforcement responsibility." Such responsibility would be turned over to an administrative officer — in this case, Wynne.

In this respect, Simonides said, the privacy group would be similar to the Committee on Outside Professional Activities, which advises faculty members on consulting and research work which they do for non-MIT businesses.

The charter proposed by the report, however, might need to be updated, Smith said. The group might want to be involved in actually making policy for privacy, he explained, and so might go beyond the original conception.

News Analysis Report inaction caused by problems in admin

By Mike McNamee
(Second in a series)

More than three years after the Report of the Ad Hoc Committee on Privacy of Information at MIT was presented to the faculty and accepted, the MIT administration has taken its first step to implement the report's provision by appointing a Special Committee on Privacy.

During the three-year period between acceptance and action, the report has been largely ignored by MIT officialdom. While it has been cited as a guide to MIT privacy policy and has shaped attitudes towards the issues of privacy of records, little has been done by the top levels of MIT administration to support the report's proposals.

MIT administration officials admit now that this lack of action was a mistake. Officials contacted by *The Tech* agreed that a Standing Committee, as was appointed last week, could have helped MIT deal with the recently-passed Buckley Amendment to the Family Rights and Privacy Act of 1974, which has

caused headaches by opening student files for inspection by the student concerned. Attitudes on other privacy issues could have been developed and MIT policy modified to meet other challenges as well.

Why did it take three years to appoint a five-member committee? Vice President Constantine Simonides, the official responsible for appointments to faculty committees, claims much of the responsibility for the delay. Delays in correspondence and faculty sabbaticals, he said, contributed to a large portion of the time lost. But, Simonides said, the appointments could have been pursued more vigorously: "I should have pressed harder to get the committee operating," he said.

But efforts on appointing the committee seemed to be a fairly well-kept secret. A number of MIT officials and faculty who are concerned with privacy issues gave no indication of awareness of the appointment of the committee when contacted by

(Please turn to page 11)



Professor of Electrical Engineering Arthur C. Smith Photo-Mike Garcia

Particle explanation lacking

By Stephen Blatt

Early attempts by physicists to explain the properties of the subnuclear particle recently discovered have all failed to date, an MIT audience was told last week.

"The new particle is in conflict with everything we have seen before," said Institute Professor Emeritus Victor K. Weisskopf at a convocation held last Tuesday in Kresge Auditorium to honor the new subnuclear particle's discovery.

The particle, named the J particle by East Coast researchers and the psi particle by West Coast scientists, was discovered two weeks ago by a group of MIT physicists led by Professor Samuel C.C. Ting, working at Brookhaven National Laboratory, and concurrently by Stanford researchers working at the Stanford Linear Accelerator.

Berkeley and Stanford researchers have since discovered another new subnuclear particle, at an energy of 3.7 billion electron volts.

Weisskopf offered three possible explanations for the particle, which is formed in proton-proton collisions and has a rest mass of 3.1 billion electron volts:

1) it has a new quantum number, which would represent a new basic particle property, which some theorists have labelled charm.

2) it is the carrier of a little-understood nuclear force, called the weak force.

3) Weisskopf's explanation: "we don't know yet. It is a mystery which shows how little we understand."

He added, "it is certainly not a quark," a particle with fractional electric charge which has been postulated as the ultimately elementary particle.

Physics Professor Martin Deutsch, the director of the Laboratory for Nuclear Science, under whose auspices Ting's work was done, commented that "it is surely not an accident that the experiment was performed by Ting and not an accident that Ting is at MIT." He described Ting as not a creative genius or "a virtuoso experimenter," but as someone "who asks, 'what is it we want to know?' and goes about finding the answer systematically."

MIT President Jerome Weiner, in a filmed speech shown at the convocation, called the discovery "a great event in physics" and the convocation "a joyous occasion." He also noted that while the funds Ting was working with were originally slated for solar energy research, Ting "has given a stellar performance."

Following the congratulatory speeches, Ting explained the experimental setup at Brookhaven, where the particle was found. Earlier work was done at the Cambridge Electron Accelerator, which was closed due to withdrawal of federal funds in December, 1973.



Professor of Physics Samuel C.C. Ting.

Photo by Dave Schaller

Changes planned for phones

By Mike McNamee

A new system for dialing long-distance calls from MIT extensions, expected to save MIT money and improve telephone service, will be implemented at the Institute in the fall of 1975.

The system will replace the current method of making long-distance calls from "Class B", or limited, extensions through an operator with a direct-dial system with billing through MIT purchasing accounts.

Based on a proposal submitted by MIT to American Telephone and Telegraph Company in 1969, the system will require the caller to dial long-distance calls by dialing:

- 191, to activate the line;
- his five-digit MIT account number;
- the area code and seven-digit number being called.

The new system will increase accountability for illegally-made calls, according to MIT Telecommunications Director Morton Berlan, as well as cutting costs and improving service speed. "By using account num-

bers, we can check out suspicious-looking calls and flag them for the user to trace," Berlan explained. "Under the current system, you can't do that."

Berlan said that fraudulent calls from MIT extensions "tend to get buried" under the system now, since there are no checks on authenticity of calls made with credit cards. MIT account numbers, however, are much more strictly limited than credit cards, and will be easier to trace if they are misused.

Cost savings will be significant under the new system, Berlan said. Currently, New England Telephone charges 15 per cent more for operator-assisted long-distance calls than for direct-dialed calls. The new system will carry only a "nominal" 3 cent charge for each call.

Some MIT activities and offices are upset with the proposed changes, however. Since MIT account numbers can be used to requisition supplies and purchase items, many offices try to keep them more secure than telephone credit card numbers. Those offices feel that security will be decreased by the new system.

Berlan, however, disagreed. "We found that most of the people who make long-distance calls from extensions already know the account numbers," he said. "There will be no security loss from that standpoint."

Berlan also said that increased ability to trace bad calls will help cut MIT's losses on fraudulent telephone use. "We'll be able to warn the account holder if his account is being misused, which is something we can't do now," he said.



美酒南湖

We would like to extend our
WARMEST WELCOME TO YOU!

In Hunan we hope to enhance you to a new authentic taste in Chinese cuisine, as you have never tasted before in the Metropolitan area.

700 MASS. AVE., CAMB. 876-2000 TAKE-OUT ORDERS

New England Women's Service

Free Counseling and Appointments
made for pregnancy — Birth Control, Gynecology and Abortion
Free Pregnancy Tests

Open 9am — 9pm Monday — Friday; Saturday 9—5
1033 Beacon St., Brookline, Ma. Call (617) 738-1370 or 738-1371.

Auto-torium Inc

Owned and operated
by Harvard MBA's
American & Foreign car repairs

412 Green Street Behind the
Cambridge Central Square
661-1866 YMCA

Monday — Friday
8am — 6pm



LAST WEEK TO REGISTER FOR GROUP FARE RESERVATIONS TO:

HOUSTON
BALTIMORE
CLEVELAND
CHICAGO
PHILADELPHIA

PITTSBURG
St. LOUIS
WASHINGTON, D.C.
LOS ANGELES

Leaving on Dec. 19 & 20
SAVE UP TO 30%!

Tech Student Travel
4th. floor Student Center
Mon — Thurs 4-10pm, Sat 1-4
X3-5433 or
LONGWOOD TRAVEL
111 State Street, Boston
X3-5435

INTERACTIVE LECTURES

COSMOLOGY
HEAT AND SPIN IN THE UNIVERSE
by Prof. Philip Morrison, MIT

EXPERIMENTS ON THE ORIGIN OF LIFE
CHANCES FOR EXTRATERRESTRIAL INTELLIGENCE
by Prof. Carl Sagan, Cornell

LEAF INSECTS, BIRDS, AND HUMAN COLOR VISION
A VIEW ON THE FUNCTION OF A NEURON
by Prof. Jerome Lettvin, MIT

SYMBIOTIC THEORY OF THE ORIGIN OF HIGHER CELLS
by Prof. Lynn Margulis, Boston University

METEORITES: OLDEST ROCKS OF THE SOLAR SYSTEM
IMPLICATIONS OF THE APOLLO 11 LUNAR MATERIAL
by Dr. John A. Wood, Smithsonian Observatory

CONTINENTAL DRIFT AND PLATE TECTONICS
by Prof. Raymond Siever, Harvard

SYMMETRY IN MODERN PHYSICS
by Prof. Sidney Coleman, Harvard

Students interested in the topics above are invited to use an experimental system developed by Polaroid that offers the opportunity, through recordings, to learn directly from these people. The lectures are unique in that they permit alternating at will between the main discussion and a great many answers to interesting questions. The speaker's voice is accompanied by his own sketches which evolve on a sketchpad unit. The overall feeling is surprisingly personal and responsive.

To use the system, please call 864-6000, ext. 2800. Located at 740 Main St., Cambridge; available weekdays between 9:30 and 6.

Headquarters

- BOOTS
- PARKAS
- PEACOATS

**CENTRAL WAR
SURPLUS**

433 MASS. AVE.
Central Square
Cambridge

Take A Tech Break

Planning your
Christmas Party?
Call us!

Tech Square House

545 Main Street
864-8194

Winter comes to the 'Tute

The first major snowfall of the winter hit last Monday night, when Cambridge got over an inch of white stuff on the ground. Although the snowfall did not cause major problems for snow removal forces, and Physical Plant handled the accumulated snow easily, the cold temperatures that came with the snow were not easy to deal with.

Snow gave way to rain last weekend, as a major storm moved in from the Midwest. After stranding a number of travelers in Midwestern cities with snow, the storm dumped inches of rain on the East Coast yesterday, flooding areas on the MIT campus.

(Pictures, clockwise from left: The skies were threatening Monday night before the snow; Students got out their heavy coats to deal with wintry weather; A snow-tool left by some MIT students on Kresge Plaza. Photos by David Schaller and Tom Klimowicz.)



NEEDED: Public Sector Managers

The SCHOOL of URBAN and PUBLIC AFFAIRS at Carnegie-Mellon University offers a two-year program designed to prepare future leaders for professional service in the expanding area of management of public policy.

Career opportunities in this critical area are expanding faster than in most other fields. They offer great challenges for innovative approaches to public sector management using modern quantitative methods. SUPA's problem-solving orientation offers diverse careers to aspiring public managers.



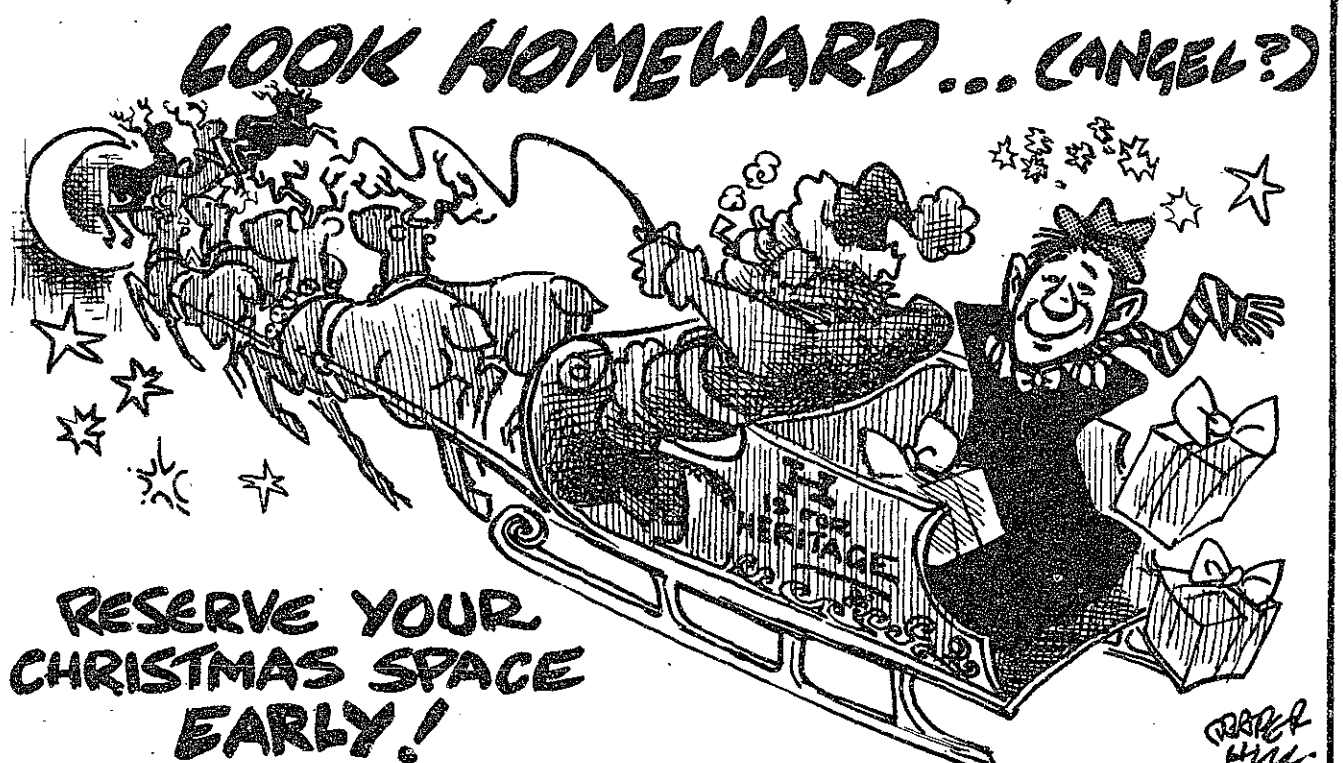
Carnegie-Mellon University
School of Urban & Public Affairs
M.S. Admissions
Schenley Park
Pittsburgh, Pennsylvania 15213

For more information, return coupon below.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____



Now is the time to assure yourself of Christmas reservations. See MIT's convenient travel agent, Heritage Travel, Inc. . . . where quick reservations are a specialty.

No longer need you rely upon undependable mail order ticketing or make unnecessary trips into Boston. Heritage is ready to process all your travel needs in minutes. And our staff of economy-minded professionals will be able to save you dollars.

Ski tours and cruise offerings available.

Heritage's street level office is just one block from the Sloan Campus, in Kendall Square. Call or visit our office; we're open from 8:30am until 5:30pm, Monday through Friday, and from 9:00am until 1:00pm on Saturday 'till December 14th.

Heritage Travel, inc.

One Broadway, Cambridge, Mass. 02142

Tel. 868-2666

In Case of Insomnia— SF

By Storm Kauffman

I find it difficult to believe that, given my preoccupation with science fiction, I have not yet mangled the subject in this column. The occasion of Dan Dem '74 (former editor of *Thursday* and *Technique*, among other crimes) publishing his first (fantasy) short story in *Worlds of If* finally goaded me into it.

Science Fiction at MIT is a unique experience: no other place has such a gathering of its advocates. There are fans (one of which I am not), avid readers (that's me), and casual acquaintances. Amidst this knowledgeable group, I do not claim to be an expert (having read only some 700 SF novels so far), but I do have some background. Anyway, I am here mainly addressing those who remain unconvinced, the infidels.

Unfortunately, the genre has reaped an unenviable reputation from the horrible monster and monstrous horror movies which are incorrectly labeled SF. Those individuals who reject all on the basis of these few bad examples are being unfair. One of my former humanities instructors disliked all SF categorically.

The problem lies in the "Science Fiction" (please, never use "Sci-Fi"—nomenclature. The genre, as it is carelessly defined by the masses, is a catch-all for anything that does not fit conveniently elsewhere. This most diverse of literary groupings is incorrectly lumped with historical fiction, fantasy (a close relative), horror, occult, and a lot of pure bullshit.

Even within the precise definition, there is a good deal of variety; space opera, political scientific cultural analyses, ecological themes, man vs. machine plots.... Some are characterized by gimmicks, some by excellent plot and character development, and some by a total absence of redeeming social value.

Certainly a lot of bad SF is written, but there is much that is very good. Many people, like my humanities instructor, are blinded by the SF label and refuse to look beyond it at the story. No fiction can stand on technological manipulation alone: good SF uses a scientific fact or assumption or projection as a stimulus to which the characters respond. The story is a description of the supposed human reactions to these stimuli, and the technology in an SF tale need not even be visible (invisible men, you know).

In fact, the SF writer's job is often more difficult than that of his fellows. He must first deal with the problem of creating a realistic world; he is not content to use the present one without alterations. He must always be conscious of his characters and never let them be swamped by the scientific foundation which he has laid. His characters must often react to situations which have never been encountered by humans, but they must act like humans.

Hardly a century old, SF already has its grandmasters—writers who have mastered the technique of subjugating an all important technical concept to their character development. Of old are Verne and Wells; presently we have Anderson, Asimov, Clarke, Heinlein, Niven, Silverberg.... For those of you who remain unconvinced about the legitimacy of SF, consider that many "respectable" authors wrote SF (even Mark Twain got himself involved with his *Connecticut Yankee in King Arthur's Court*).

Basically, SF is a wide open field that permits its writers to produce entertaining, probing, thoughtful, cautioning, or boring stories. It provides virtually limitless settings for human activity. It can be optimistic about our future. Like all fiction, it provides an escape from the world (problem sets, exams, labs).

Commentary:

Student government need varies

By Stephen C. Ehrmann

Storm Kauffman in his column of November 12 argues that there is no reason to have a student "government" and that the only centralized function needed is one of communication. He cites some history to evidence his point.

I disagree with his version of history and with his confusion.

I believe that events show that the need for student government varies according to what undergraduates would like to do for themselves. That desire has changed several times over the last decade and student government has changed with it, lagging several years behind; it takes time to get organized to do a new job.

People may argue with this conclusion or with this little historical essay. I lived through much of it and this is what I think the old Institute Committee was all about, why it was replaced, and why the General Assembly, its successor collapsed.

The Institute Committee was the governing body of the MIT Undergraduate Association in the fifties and sixties; its chairman was the Undergraduate Association President. Its members were almost all on Incomm by virtue of other offices held in living groups or the activities structures. Because it was an *ex officio* group, it was an organization with its members' interests mostly elsewhere. In spite of that it was able to do a number of things that were useful.

It received money from the Institute and distributed it to activities and task group through its Finance Board; The Finance Board was elected by Incomm and reported to it. (Today the Finance Board is completely self-perpetuating and is responsible to no one, as far as I know, unless a General Assembly is elected and convenes; this is fine when the members of Finboard are honest and competent.)

It provided certain services through its standing and temporary committees such as MIT Open House, social events, a student court of appeal from local judicial systems, and so on.

It had responsibility to insure against improper use of the MIT name by student activities.

Because of its powers, it was capable of acting as a government if the members wished. It forced the IFC to cooperate with the dormitories in the mid-sixties, beginning the evolution of IFC Rush Week into the present Residence-Orientation Week. It could also lobby and helped get students on to faculty committees and to institute the present pass-fail grading systems.

It brought people into student "government" at the Institute level. Freshmen and sophomores could join committees on educational policy, student environment, social events and so on.

If Incomm was the front of virtue, why did it fold? That is another issue I may be able to shed some light on for I was not only a member of Incomm but a proponent of its abolition and chairman of the reorganizing committee.

Maria Kivisild's election as UAP in 1968 was the brightest landmark on the journey of student government. Several years previously UAP Frank March had helped to achieve the breakthrough of getting students onto faculty committees. Kivisild gave voice to many who felt that students should have an increased role in influencing the Institute. Democracy was in the air and to many the oligarchic, listless Institute Committee seemed a symbol of powerlessness and old ways of doing things.

General student activism was soon politicized. A draft evader was given sanctuary in the Student Center and Incomm's inability to reach decisions or to speak with authority for undergraduates seemed the final straw. The type of people who sat on Incomm seemed altogether atypical of the main body of student opinion. Incomm itself was split on this question but began to plan for its own reorganization.

The result of reorganization was the General Assembly, a governmental structure planned and backed by *The Tech*. One representative was elected for each living group to form a body of some seventy souls.

The GA started with a disadvantage. It was a large organization and its new President, Mike Albert, did not believe in large organizations. It had another advantage. It was more representative (and therefore split) but had as much or as little power as Incomm, i.e. about as much as the MIT administration chose to let it have. Many who came expecting their voices to carry weight by virtue of their office soon left. Many who were in the minority also left and the GA began to be seen as unrepresentative, in addition to its other problems of powerlessness and ponderousness.

When the tides of activism began to ebb it became more and more difficult to run a government with such a large central organization. It was much easier for a UAP to act alone. This was no solution either, however. The split between the central government and its committees and activities which had begun with political differences now continued under the new policy of benign neglect. The UAP was usually incapable of providing the oversight that the Institute Committee could with its committees and long-established routines. In particular, the power of the purse was lost. The General Assembly did not exercise the power to elect Finboard members or its chairmen nor did it usually exercise its responsibility to

approve the budget before its submission. When the General Assembly ceased to meet, that power was in essence lost and Finboard was *de facto* independent of responsibility to anybody, as were the activities to which its funds were granted.

End of history.

Steve, Wallman, the present UAP, is off to a great start so far as I can see. He and those who work with him are trying to do everything they can for the Undergraduate Association with the initiative they possess, and putting it in the paper to publicize the fact that undergraduates can do things for themselves, and there are things to be done.

The more work that is done, the more it will become apparent what sort of formal government is necessary for these times. Eventually it will be necessary to draft a new constitution and submit it to the Undergraduate Association for ratification, if only so that students have some recourse if outright dishonesty crops up in Finboard, the Student Center Committee, LSC and the other student organizations that now handle money and power in the name of the Undergraduate Association of MIT.

A final historical footnote: The committees and services provided by the old Institute Committee ground to a halt for the year it took to plan a new government because all the good people were involved in constitution-writing and because everybody wanted to wait and see what the new thing would be like. This trivial little task has destroyed more than one UAP since. It is probably a good idea to wait until the nature of the powers and responsibilities now needed become clear before formalizing them in a constitution. That time may be now.

Stephen C. Ehrmann '71 is a graduate student at Sloan. He was a member of the committee created to formulate proposals for a new student government.

Continuous News Service

The Tech

Since 1881

Vol. XCIV, No. 51

December 3, 1974

Barb Moore '75; Chairperson
Storm Kauffman '75; Editor-in-Chief
John Hanzel '76; Managing Editor
Norman Sandler '75; Executive Editor
John Sallay '78; Business Manager

Bob Nilsson '76, Julia Malakie '77;
Night Editors
Mike McNamee '76; News Editor
Neal Vitale '75; Arts Editor
Tom Vidic '76, Tom Klimowicz '77;
Photography Editors
Dan Gantt '75; Sports Editor
Mark Suchon '76; Ad Manager
Leonard Tower Jr.; Financial Consultant
Tim Kiorpes '72, Paul Schindler '74,
David Tennenbaum '74;
Contributing Editors

Michael Garry '76,
Margaret Brandeau '77, Bill Conklin '77;
Associate News Editors
Glenn Brownstein '77;
Associate Sports Editor
Mark Keough '76; Associate Ad Manager
Peter Peckarsky '69;
Washington Correspondent

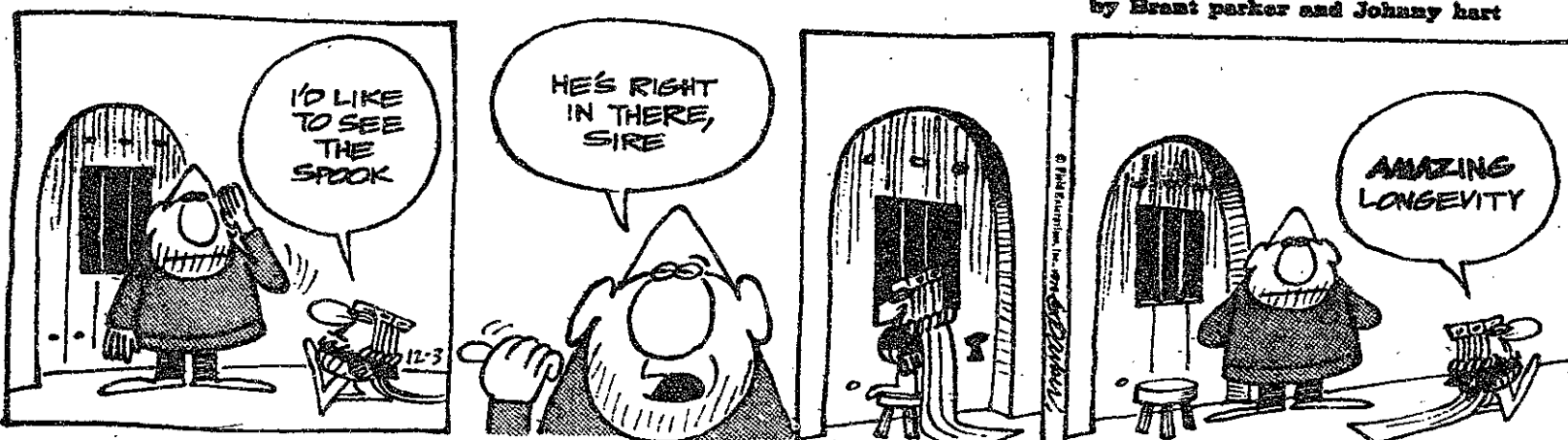
Michael Graves '76; Production Manager
Jeff Palmer '78; Accounts Receivable
Dave Schaller, '78; Circulation Manager
Steve Kirsch '78; Accounts Payable
Jean Hunter '76; Advertising Staff
Brian Rehrig '75, Tom Gilbert '78;
Circulation Staff

The Tech is published twice a week during the college year (except during college vacations) and once during the first week of August by The Tech. Offices at W20-483, MIT Student Center, 84 Massachusetts Ave., Cambridge, MA 02139. Please send correspondence to PO Box 29, MIT Branch, Cambridge, MA 02139. Telephone (617) 253-1544. United States Mail subscription rates: \$7.00 for one year, \$9.00 for two years. Inter-argument: \$3.00 for one year.



"I GIVE UP... WHY DOES IT TAKE THREE SECRETARIES OF AGRICULTURE TO SCREW IN A LIGHT BULB?..."

by Brant Parker and Johnny Hart



The Wizard of Id appears daily and Sunday in the Boston Globe

THE WIZARD OF ID

THE TECH ARTS SECTION

an interview with Dalia Atlas

by Stephen Owades

Dalia Atlas is the first person ever invited to guest conduct the MIT Symphony Orchestra. She is a native of Israel, and the regular conductor of the Technion Symphony Orchestra and the Israel Pro Musica Orchestra. Her invitation to conduct at MIT is the first half of an exchange that will bring the MIT Symphony's director, David Epstein, to the Technion in return. While she is in the Boston area, she is staying as a guest in McCormick. She was gracious enough to grant me over an hour of her time for this interview, which was conducted in the living room of McCormick this past Saturday afternoon.

Further information about the MIT Symphony's concert this Saturday night (December 7) at 8:30 in Kresge will be found in my regular column.

—Stephen Owades

In this country, we see very few women conductors. Is there a prejudice against women in this field, and how has it affected your career?

I am so used to this question that I wondered if you were going to ask it. I thought maybe that it's over, that nobody is asking this question any more!

Being a woman it is difficult to become accepted as a conductor, because orchestras are not prepared to deal with women conductors. They protested that they don't have the time to audition a woman for a conducting engagement—remember that the only true way to test a conductor is to have an orchestra available, and that costs a lot of money. Orchestras are not used to dealing with women conductors, and so they wouldn't even make the opportunity of an audition available. I was discouraged from all sides.

One great motivation that I had is that I just couldn't bear not being with an orchestra. When I was performing as a pianist, I always loved the orchestral scores. When I was a child, I played the piano for the conducting class, but they wouldn't accept me for the conducting class.

I went anonymously to Italy and began studying conducting with the best teachers, including Hans Swarowsky, to whom I was recommended by Zubin Mehta, and Pierre Boulez for contemporary music. Swarowsky realized that I had the ability but that the possibilities were not open to women, and he suggested that I enter some of the competitions for young conductors. It wasn't so much for the chance of winning the competitions, but just to have the opportunity of conducting an orchestra—I conducted a professional orchestra for the first time in these competitions. I had a very wide repertoire which I had been studying all my life, but had never had the opportunity to actually conduct. I won prizes in all three competitions that I entered, and I have received invitations to return to England and Israel as a result. I was also in the fellowship conducting program at Tanglewood in 1966. There were several offers to stay in America, but I wanted to develop in Israel, and to start at the bottom in my own way. To be a good conductor as a woman, you have to sacrifice many things, and to prove your own worth. After arguing with Isaac Stern (who wanted me to stay in America), I returned to Israel, and formed the professional orchestra which is now the Pro Musica Orchestra and the Technion Orchestra.

After eleven years, and going through all the difficulties, I must say that I am very happy with the results. Now I am doing much more guest conducting. My orchestras are much more settled, and I can invite a guest conductor for them while I am away. Now I am starting to return to the States, and accept engagements here.

What kinds of music making are you involved with in Israel?

I divide my musical life into two fields: one is the professional, and the other is the educational. The university orchestra that I run is at the Technion, which is similar to MIT. Along with the student orchestra, I direct a choir. I am also a singer—I studied with Jennie Tourel. She decided that I should be a singer, but I am a pianist and do so many other things, and it's impossible to do something very well if you don't concentrate on it. I decided that conducting was the most interesting thing for me, that I have something to give the world through conducting more than in other areas.

The professional orchestra which I am music director and permanent conductor of is the Israel Pro Musica Orchestra. It consists only of strings, like I Musici or I Solisti di Zagreb. Israeli string players are marvelous—Jewish string players are usually very good! I pick the soloists from all over the country. We meet three times a week in the center of the country for rehearsals, and we travel all over the country as part of a project by the government to bring culture to the people. It includes theatre, art, and music, and ours is the orchestra that was chosen to participate. We sometimes give demonstration concerts as well as regular performances. They also travel with me abroad, and we've had great success. Next year we are coming to America for a coast-to-coast tour, and we will appear in Boston then. With this group I work all through the year. Besides the Pro Musica Orchestra, I conduct the main Israeli ensembles, such as the Israel Philharmonic, the Israel Symphony, the Israel Radio Orchestra, and the Israel Chamber Ensemble, and go abroad to conduct such groups as the BBC Northern Orchestra and the Royal Philharmonic in England.

Now for the educational side; the reason that I am here. When I decided to choose my university, I had a dilemma: whether to go to where I belong naturally, a music faculty, or to something different. I decided to form something

very special. I have always found that there is a strong connection between science and music—it's unbelievable how much they go together. People who deal with science and are also musicians have the same kind of dilemma: what to choose, music or science. Being practical and being involved with science, you can't miss it, but music can continue even if you are doing science. (It does not always work the other way; if you are doing music, you can't always do science on the side.) If you do science in a permanent way, and continue to do music as well, you can fulfill all of the desires, shall I say, of your soul. Because of the importance of mathematics in music, scientists making music have the ability to get over difficulties, even technical difficulties, by analyzing the problem, and they can often perform on a level no lower than that of professional musicians. When I started at the Technion about eleven years ago, I went to the management and told them my plans. They didn't believe it could work, so I asked them to let me try—it was a challenge for me. We started off with chamber music, developed an orchestra, and it's had tremendous success. Of course, we are a small country, not like the United States, and our orchestra is not as big as MIT's—we have about 55 in the symphony orchestra and 120 or so in the choir. All of them have musical backgrounds, because we have a good educational system in Israel and many of the youngsters play instruments. In the choir, we work on vocal development, and the orchestra rehearses twice a week, as MIT's does. We do some works with both groups, and some with just the orchestra or just the choir.

Last year I began a new project, called Open Concerts, to bring music to everybody at the Technion, not just my students. (In the music division, of which I am the head, we have about 200 students.) Every three weeks we have a concert in our auditorium, and everyone is invited to come. We have a wide range of music: chamber music, winds, strings,

symphony, choir, vocal—everything; and from all periods, from ancient music to contemporary. It has worked very well, and we now have so many music lovers at the Technion that music has become an important part of the school. This happened here at MIT some time ago, because your faculty of music is about 25 years old.

I met here with the orchestra for the first time, and it felt like I was at home. You have the same material here; they are so fast, they respond so immediately to whatever you say to them, they have appreciation, imagination, everything! I really fell in love with this orchestra; to tell you the truth, I have never felt so good with any orchestra. I have no problems with any orchestra, and we always understand each other, but with this orchestra I fell in love. I admire them—they are so nice, and they do their job with such devotion. As a conductor, I can tell how an orchestra's permanent conductor is, and David Epstein has given them a strong background. The combination of a good regular conductor, as David is, and good people, makes for magnificent results. I am expecting to have a very good concert.

The MIT music section must be a lot like what you would like to see develop at the Technion, isn't it?

I was most impressed with the MIT music division—you have many more subjects and faculty members than we have. I have had to build an audience of music lovers at the Technion, but I would hope to have a music department like the one you have here someday. We have to combine many things into one course, and practical and theoretical studies are not separate. Everything is centered on performing—I lecture on the music that the students are going to perform, and then we perform it. Our students are basically members of the performing groups.



Dalia Atlas with the MIT Symphony

Two of MIT's choral organizations, the Glee Club and Schola Cantorum, gave performances in Kresge Auditorium last week, both under the direction of John Oliver.

The Glee Club, assisted by the Smith College Choir, performed four Psalm settings by Charles Ives (*Psalm 150*, 67, 24, and 90) and the ninth of Handel's *Chandos Anthems* (*O praise the Lord with one consent*). The Ives *Psalms*, like much of this composer's output, are an extraordinary blend of conservative, even reactionary, structures with the wildest avant-garde techniques. Of these four, *Psalm 90* is the most ambitious, while *Psalm 24* shows the composer at his most daring. Handel's diatonicism made a striking contrast with the Ives pieces in the majestic *O praise the Lord*.

The Glee Club was significantly outnumbered by the Smith group, and the men, though quite audible, did betray a sense of strain at times. Pitches in the Ives pieces were occasionally imprecise as well (especially noticeable from the women). The overall sound of the group was bright and youthful, with the Glee Club sounding somewhat less full and mature than it has in the past few seasons. The Ives *Psalms* do present a formidable challenge to any group, and it was met quite adequately.

The Schola Cantorum, now in its second season, presented a seldom-heard Renaissance Mass setting by Cristobal de Morales (the *Missa Quæramus cum Pastoribus*), and two works of Heinrich Schutz, the *Deutsches Magnificat* and the *Musicalisches Exequien* (often called *A German Requiem* after the title of the first of its three sections). Though Morales worked for a time in Rome (and composed this Mass there), he was a Spaniard, and the inner rhythmic vitality of the *Missa Quæramus cum Pastoribus* may reflect his background away from the highly refined milieu of Italy.

The Schola's performance of the Morales gave evidence of careful thought and preparation, but more stress might have been placed on the cross-rhythms. The *Musicalisches Exequien* is arguably the greatest of the three works on the program, and it made the greatest impression, being performed with the clarity and strength that are essential to Schutz's music. A distressing tendency toward stridency and wobble in the soprano section and a lack of blend in the tenors marred the otherwise exemplary singing of the Schola Cantorum on this occasion.

The MIT Chamber Players, the "elite" chamber-music group on campus, will give a concert in the Building 7 lobby at midnight on Friday, December 13 (it's actually Saturday, of course). The program will consist of Bach's *Fourth Brandenburg Concerto* and *Musical Offering* and Wagner's *Siegfried Idyll*. The *Fourth Brandenburg* is a concerto grosso, featuring solo parts for two recorders (to be played on modern flutes) and violin, and is one of the most serenely joyous pieces ever written. The *Musical Offering* resulted from a "challenge" given to Bach by Frederick the Great of Prussia, who requested that Bach improvise a short fugue on a subject (deceptively simple in itself, but fiendishly chromatic in its contrapuntal working-out) supplied by the King himself. Bach, perfectionist that he was, was not satisfied with the single piece that he created on the spot, and later submitted (with a suitably obsequious dedication) an exhaustive set of variations on the same theme, in chamber-ensemble and keyboard forms, called *Ein Musicalisches Opfer* (*A Musical Offering*). This work is, along with the *Art of Fugue* and *Orgelbuchlein* (*Little Organ Book*), one of Bach's most clearly "pedagogic" compositions, designed to illustrate all of the possibilities in a given form or technique, but, like those others, is no less approachable or enjoyable for all its rigor. *Siegfried Idyll* was written by Wagner as a gift to his bride, Cosima. It is an intricately woven pastiche of themes from his *Ring* operas for a small group of players, and was originally performed in Wagner's own home for Cosima as a sort of elegant alarm clock. Wagner indeed wished to retain the piece within his family, but was forced by financial necessity to release it for publication. Its light textures provide a pleasant respite from the massiveness of his operatic scoring (some might call it an antidote), and its construction from thematic material from the *Ring* can lead to enjoyable detective

work for those familiar with the operas.

Excerpts from the Friday night program will be presented in lobby 7 at noon on the preceding Wednesday, December 11.

The MIT Choral Society will perform Schubert's *A-flat Major Mass* and Brahms's *Nanie* and *Gesang der Parzen* under the direction of John Oliver in Kresge Auditorium on Tuesday evening, December 10.

The MIT Symphony Orchestra's concert this Saturday night (December 7) will be conducted by guest conductor Dalia Atlas from the Technion in Haifa, Israel, and the program will feature the *Egmont Overture* of Beethoven, *Meditation on a Drama* by contemporary Israeli composer Zvi Avni, Boccherini's *B-flat Cello Concerto*, and *La Mer* of Claude Debussy. Boccherini was the greatest cello virtuoso of his time, and this concerto makes stringent demands on the soloist, on this occasion Israeli-born Daniel Domb. *La Mer* is extraordinarily difficult for the orchestra, and Ms. Atlas's choice of this work reflects not only the high quality of the MIT Symphony but also the degree to which its fine reputation has spread beyond MIT. An interview with Ms. Atlas is printed elsewhere in this section.



The Berlin Philharmonic Orchestra is commonly considered to be one of the world's truly great ensembles, and today only Leonard Bernstein has as much box-office appeal as the Berlin orchestra's lifetime music director, Herbert von Karajan. It was thus with extreme interest that I attended the two Berlin Philharmonic concerts here in Boston on the 6th and 8th of November, part of the orchestra's first American tour since 1965. Karajan conducted on both evenings: on Wednesday night the program consisted of Brahms's *Third Symphony* and Wagner's *Prelude and Liebestod* from *Tristan und Isolde* and his *Overture to Tannhauser*; on Friday the *Divertimento No. 15* of Mozart and the *Symphony No. 3 (Eroica)* of Beethoven were performed.

The fame of the Berlin/Karajan combination is based on the glorious sound that they are said to produce and the perfect unanimity ("the orchestra is but an extension of my hands") with which they are said to play. I did find the sound of the orchestra to be quite as seductive as I had expected, both from recordings and reputation, but quite often I found the precision of ensemble wanting. Especially on Wednesday night, the playing was far behind Karajan's beat (a European tradition), which led to some extraordinarily ragged attacks (as, for example, the very first chord of the Brahms *Third*). The *Prelude and Liebestod* was played with exquisite dynamic shading, though I recall Bernstein's performance with the Boston Symphony here some years ago to have been even more persuasive at an even slower tempo than Karajan took. In the *Tannhauser Overture*, the glorious sound of the Berlin brasses swept aside any minor quibbles—this was indeed perfection. The entire brass section secured a type of blend that is simply not heard in American orchestras; perhaps the rotary valve trumpets, with their rounder tone, contribute to that sound.

Friday's Mozart bore an unfortunate resemblance to a trained seal act at the circus—remarkable, even breathtaking, but scarcely related to any authentic or scholarly conception of Mozartean style. The *Eroica* was well played (better than the Brahms had been), and was a mature and convincing exposition of the score. I personally favor a bit more ruggedness in

this piece than Karajan allowed through, and Seiji Ozawa's performance a week later with the Boston Symphony provided it, but at the undeniable cost of some of the Berlin refinement.

Karajan's conducting, as viewed from the audience, was strangely dispassionate, even listless, most of the time. The precision and balance of the orchestra, which were considerable by any standard, are a testament to the quality of the group and to the advantages of a permanent, full-time music director to whose subtlest wishes the players can become attuned.

Among the choral groups in Boston, the Cantata Singers have a reputation for refinement and precision not unlike the Berlin Philharmonic's, and I was pleased to finally be able to attend one of their concerts, the first of the season, on November 20 in Sanders Theatre. The program consisted of two works of Buxtehude, *Herzlich lieb hab' ich dich, O Herr* and *Der Herr ist mit mir*, and two cantatas of J.S. Bach, *Ach Gott, wie manches Herzeleid* (BWV 3) and *Wie schon leuchtet der Morgenstern* (BWV 1). Philip Kelsey conducted, having inherited the group's directorship when John Harbison (an MIT music faculty member) stepped down to devote more of his time to composing and teaching. Kelsey set extraordinarily rapid tempi, and though I tend to favor fast tempi in Baroque music, his were often beyond the ability of his (or any other) musicians. The opening movement of *Wie schon leuchtet* was a case in point, with the horn players forced to struggle merely to get all of their notes out; little room is left for refinement when the technical aspects of playing must assume primary importance. The brisk tempo for the Buxtehude *Der Herr ist mit mir* did work extremely well, and this was for me the high point of the program. The soloists, all members of the chorus, were of variable quality, with the bass weakest vocally and technically. As per its reputation, the chorus was a flexible and responsive instrument, but its rather "beefy" tone, especially in the bass section, would probably have surprised Bach, accustomed as he was to younger voices. Still, this is a remarkable organization, and it presents some of the best and most authentic Baroque performances to be found anywhere.

The coming weeks from now until Christmas traditionally see a flurry of musical activity in the Boston area, and this year is no exception. On the B.U. Celebrity Series, the big attractions for

the near future are the Istomin-Stern-Rose Trio on December 8, 3 pm, at Symphony Hall, and Georg Solti's annual (more or less) visit with the Chicago Symphony Orchestra (they will be doing Bach's *Second Brandenburg Concerto*, Schoenberg's *Variations for Orchestra*, Opus 31, and Tchaikovsky's *Fifth Symphony*) on Monday, December 16, at 8:30 in Symphony Hall.

The Handel and Haydn Society will be giving two programs in December. The first is the traditional performance of *Messiah*, for which Handel and Haydn music director Thomas Dunn attempts to re-create as closely as possible one of Handel's own versions of the piece—this year the Foundling Hospital version of 1751. *Messiah* will be performed twice, on December 13 and 15 at 8 pm in Symphony Hall. The second Handel and Haydn concert will present Bach's joyous *Christmas Oratorio* on December 20 at 8 pm in Symphony Hall.

The Boston Camerata under Joel Cohen's direction will present a program entitled "A French Christmas," which will include Charpentier's *Midnight Mass for Christmas Eve* based on French Christmas Carols. It will be given three times: at the Museum of Fine Arts on December 15 (3 pm) and 17 (7:30 pm) and at Sanders Theatre on December 19 (8:30 pm).

Allen Lannom and the Master Singers will perform Bach's *Magnificat* and *Cantatas 35 and 50* at Emmanuel Church in Boston on December 4 (8 pm). Mr. Lannom's larger group, the Masterworks Chorale, will perform the Bach *Christmas Oratorio* at Emmanuel on December 8 (3:30 pm).

Chorus Pro Musica's annual Christmas concert will include Britten's *A Child is Born*, and will be given in the Hall of Flags in the State House on Beacon Hill on December 16 (6 pm), and again at Old South Church, Copley Square on December 22 at 8 pm.

The Boston Symphony Orchestra's regular concerts for the next few weeks are all enumerated in the season schedule, but an extra concert of interest has been added. Colin Davis will conduct a special program on December 31 (New Year's Eve) at Symphony Hall, with table seating as in the Pops. With his extraordinary success as conductor of the famed "Last Night of the Proms" in London (listen to the Philips recordings of those events to get an idea), he may well help the old year out and the new one in in a particularly festive and exuberant fashion.



Herbert von Karajan



Charles Ives

A Centennial Discography

by George Harper

There is a great Man living in this Country—a composer. He has solved the problem how to preserve one's self and to learn. He responds to negligence by contempt. He is not forced to accept praise or blame. His name is Ives.

—Arnold Schoenberg

1974 has been a big year for commemorations: it is the 150th anniversary of Anton Bruckner's birth, and the centennial of the births of Arnold Schoenberg and Gustav Holst, as well as the 500th anniversary of the death of Guillaume Dufay. The year has seen the Boston Symphony Orchestra pay tribute to Schoenberg: first at Tanglewood, with performances of *Verklarte Nacht*, the *Violin Concerto*, and the gargantuan *Gurre-Lieder*; and more recently in Boston with a stunning performance of the *Piano Concerto*. But the BSO has given short shrift to the centennial of an American composer born in the same year as Schoenberg: Charles Ives. There were no performances of any of his works at Tanglewood, and the '74-'75 season will see only two of his smaller works, *Central Park in the Dark* (October) and *Washington's Birthday* (March). His four symphonies and the two orchestral sets are being ignored. It seems that if we want to celebrate the birthday of the greatest composer America has yet seen (after the fact—it was October 20), we have either to travel to such places as Danbury, Connecticut, and New York City (expensive), or to turn to recordings (at today's prices, also expensive). Fortunately, several excellent recordings, new and otherwise, of major Ives works are available for our delectation.



Ives authored four symphonies, ranging in style from the orthodox *First Symphony*, written during his student days at Yale, through the brash *Second*, dating from 1902, and the introspective *Third*, completed in 1904, to the mind-blowing *Fourth*, finished in 1916. The *First* shows its student status: it displays little of the personal quality that we expect of Ives. In fact, Ives toned down the work at the insistence of his teacher

at Yale, Horatio Parker. Still, it is not without interest—it has an attractive sort of Brahmsian flavor. The recording to have is with Ormandy and the Philadelphia Orchestra (Columbia MS-7111). Not only is this a fine performance, but it is bracketed with a much more important work, *Three Places in New England*. The *Second Symphony* is a dazzling piece, even more so in juxtaposition with the *First*. Bernstein's performances of the *Second* with the New York Philharmonic in 1951 were a major milestone in Ives's rise in critical and popular esteem. Ives makes liberal use of one of his favorite techniques, quoting popular melodies and hymn tunes, everything from *Columbia, the Gem of the Ocean* to *When I Survey the Wondrous Cross* in the second movement. The fifth movement ends nowhere near any sort of resolution—in fact, it strongly reminds me of the conclusion of Mozart's *Musical Joke*. The recording of choice is with Bernstein and the New York Philharmonic, bracketed with a performance of *The Fourth of July* from Ives's *Holidays Symphony*. The *Third Symphony* is one of the loveliest things Ives ever wrote. Subtitled *The Camp Meeting*, its introspective air is quite striking and thoroughly at odds with the common and mistaken image of "Ives the noise-maker." A good recording of this short (3-movement, roughly 25 minute) symphony is with Bernstein and the New York Philharmonic (Columbia MS-6843), bracketed with performances of *Decoration Day* (from the *Holidays Symphony*) and an amazing piece, *The Unanswered Question*. The real mind-boggler, though, is his *Fourth Symphony*. Ives intended this work as a set of three answers (movements two through four) to the question of the purpose of life, posed in the first movement by the hymn (sung by unison chorus) *Watchman, tell us of the Night*. This wild composition was for years considered unperformable. When in the mid-'60's Leopold Stokowski finally premiered the work, it was with the aid of two sub-conductors to handle the independent meters of the hair-raising fourth movement. The third movement is a double fugue on the hymn themes *From Greenland's Icy Mountain* and *All Hail the Power*. There are two excellent recordings available: one is with Stokowski and the American Symphony Orchestra (Columbia MS-6775), and the other is with Jose Serebrier (one of Stokowski's sub-conductors) and the London Philharmonic Orchestra (RCA ARL1-0589). If pressed (pun intended), I would recommend Serebrier's over Stokowski's; though Stokowski is perhaps more energetic (some might even say frenetic), Serebrier benefits from fantastic sonics and really lays out the complex textures and overlapping lines much more clearly (especially in the second and fourth movements) than does Stokowski. Serebrier also has the luxury of having for the choral segments the John Alldis Choir, a group many consider to be the finest chorus in the world.

An excellent bargain is available from Columbia—fine performances (Ormandy/Bernstein/Bernstein/Stokowski) of all four symphonies in one box (Columbia D3S-783) on three discs, priced at the equivalent of two discs. This is really an excellent buy, and I would strongly recommend it to anyone who is starting to listen to Ives.

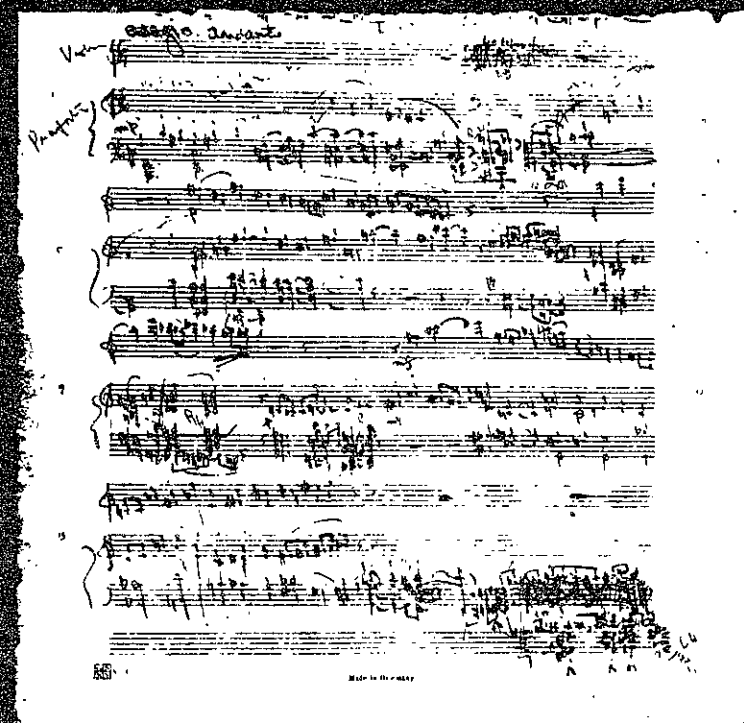
Ives wrote two symphonic-scale tone poems for orchestra, his *Three Places in New England* (*Orchestral Set No. 1*) and *Orchestral Set No. 2*. Though Ormandy's reading of *Three Places* is good (available with the *First Symphony*—see above), it is totally outclassed by the recent recording of the Boston Symphony Orchestra under Michael Tilson Thomas (DG

there he wrote many striking works for chorus. Chief among them are the psalm settings, the *Harvest Home Chorales*, and one of the most amazing things Ives ever wrote, *General William Booth Enters Into Heaven*. Ives himself often was heard to remark that of all the works he had authored, only his *Psalm 90* really satisfied him. Two recordings by the Gregg Smith Singers under the direction of Gregg Smith (Columbia MS 6921 and MS 7321) cover most of the major works for chorus with fine performances, including a really excellent *General William Booth*.

A major new release (Nonesuch 73025, 2 discs) has Gilbert Kalish and Paul Zukofsky in performances of the four *Sonatas for Violin and Piano*.

CHARLES IVES Sonatas for Violin & Piano

Paul Zukofsky violin
Gilbert Kalish piano

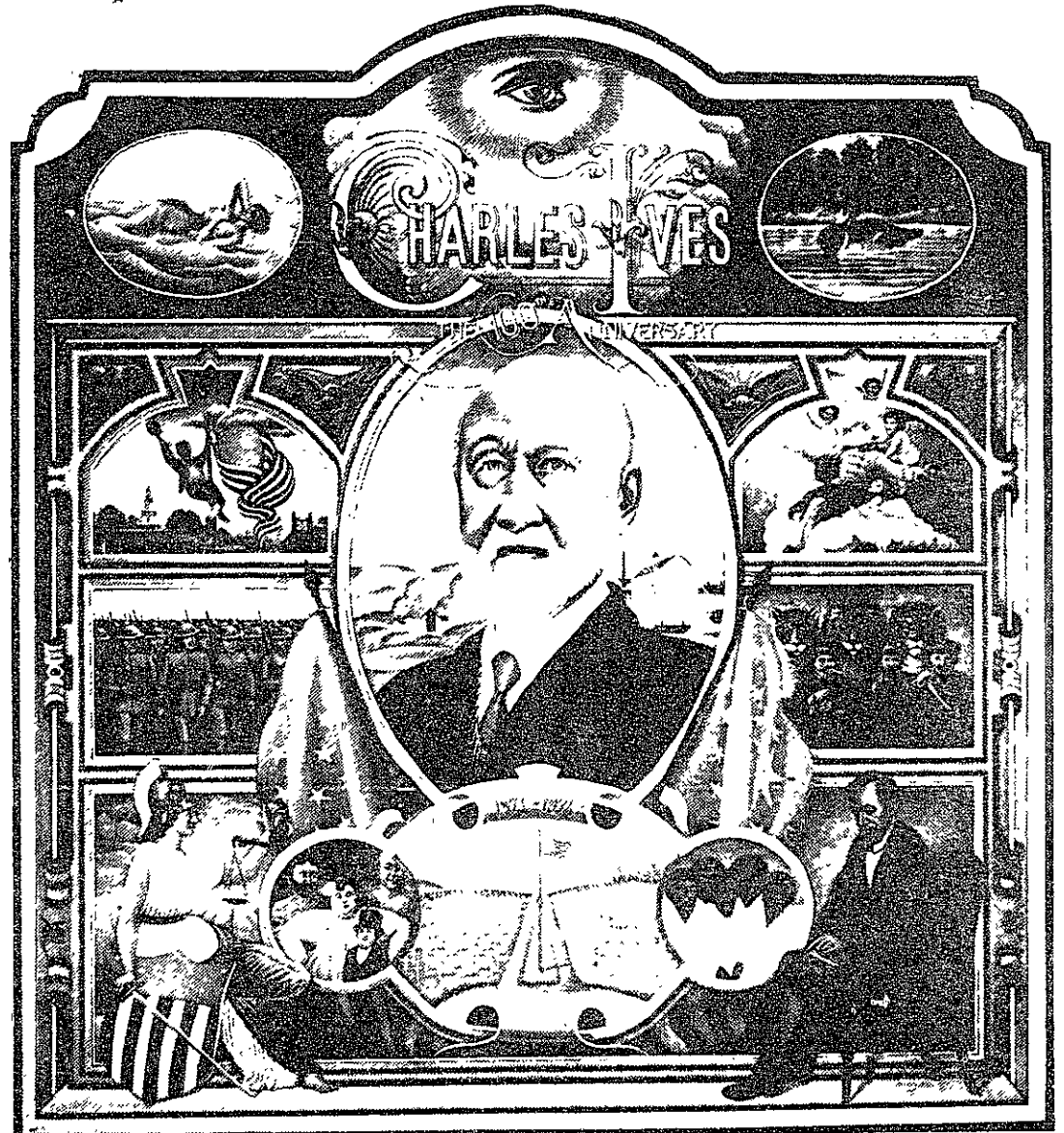


2530048). This is an extremely sensitive performance of a gorgeous piece of music, and as a bonus you get a stunning performance of Carl Ruggles's *Sun-Treader*, a piece which, though worlds apart in mood from *Three Places*, is no less a masterpiece. Though I am not as fond of the *Orchestral Set No. 2*, it too has its points. The third movement, entitled *From Hanover Square North at the end of a Tragic Day (1915) the Voice of the People again Arose*, is intended as an evocation of the faces and sentiments of the crowds Ives encountered in New York City on the day of the sinking of the Lusitania. A fine recording is with Leopold Stokowski and the London Symphony Orchestra (London OSA 21060), bracketed with a performance of Olivier Messiaen's *L'Ascension*.

Ives was for much of his creative life an organist and choir director at the Central Presbyterian Church in New Haven, Connecticut. During his tenure

Along with the Columbia box set of the symphonies mentioned above, another good idea for a holiday gift is the new *100th Anniversary Album* from Columbia (four discs plus bonus, M4-32504), which includes fine performances of seldom-heard works, along with some amazing recordings of Ives performing some of his own works for solo piano—Ives takes a composer's liberties with his own pieces. Also included is a bonus disc of conversations with people who knew Charles Ives and his father George.

This is intended as a good basic Ives discography covering the newer and more significant recordings. Columbia especially deserves our thanks for having contributed so many fine discs of both major and minor works in recent years. For those who find themselves taken with this most American of composers, there are vast fields of less-familiar works for exploration.



Two of MIT's choral organizations, the Glee Club and Schola Cantorum, gave performances in Kresge Auditorium last week, both under the direction of John Oliver.

The Glee Club, assisted by the Smith College Choir, performed four Psalm settings by Charles Ives (*Psalm 150, 67, 24, and 90*) and the ninth of Handel's *Chandos Anthems* (*O praise the Lord with one consent*). The Ives *Psalm*s, like much of this composer's output, are an extraordinary blend of conservative, even reactionary, structures with the wildest avant-garde techniques. Of these four, *Psalm 90* is the most ambitious, while *Psalm 24* shows the composer at his most daring. Handel's diatonicism made a striking contrast with the Ives pieces in the majestic *O praise the Lord*.

The Glee Club was significantly outnumbered by the Smith group, and the men, though quite audible, did betray a sense of strain at times. Pitches in the Ives pieces were occasionally imprecise as well (especially noticeable from the women). The overall sound of the group was bright and youthful, with the Glee Club sounding somewhat less full and mature than it has in the past few seasons. The Ives *Psalm*s do present a formidable challenge to any group, and it was met quite adequately.

The Schola Cantorum, now in its second season, presented a seldom-heard Renaissance Mass setting by Cristobal de Morales (the *Missa Quæramus cum Pastoribus*), and two works of Heinrich Schutz, the *Deutsches Magnificat* and the *Musicalisches Exequien* (often called *A German Requiem* after the title of the first of its three sections). Though Morales worked for a time in Rome (and composed this Mass there), he was a Spaniard, and the inner rhythmic vitality of the *Missa Quæramus cum Pastoribus* may reflect his background away from the highly refined milieu of Italy.

The Schola's performance of the Morales gave evidence of careful thought and preparation, but more stress might have been placed on the cross-rhythms. The *Musicalisches Exequien* is arguably the greatest of the three works on the program, and it made the greatest impression, being performed with the clarity and strength that are essential to Schutz's music. A distressing tendency toward stridency and wobble in the soprano section and a lack of blend in the tenors marred the otherwise exemplary singing of the Schola Cantorum on this occasion.

The MIT Chamber Players, the "elite" chamber-music group on campus, will give a concert in the Building 7 lobby at midnight on Friday, December 13 (it's actually Saturday, of course). The program will consist of Bach's *Fourth Brandenburg Concerto* and *Musical Offering* and Wagner's *Siegfried Idyll*. The *Fourth Brandenburg* is a concerto grosso, featuring solo parts for two recorders (to be played on modern flutes) and violin, and is one of the most serenely joyous pieces ever written. The *Musical Offering* resulted from a "challenge" given to Bach by Frederick the Great of Prussia, who requested that Bach improvise a short fugue on a subject (deceptively simple in itself, but fiendishly chromatic in its contrapuntal working-out) supplied by the King himself. Bach, perfectionist that he was, was not satisfied with the single piece that he created on the spot, and later submitted (with a suitably obsequious dedication) an exhaustive set of variations on the same theme, in chamber-ensemble and keyboard forms, called *Ein Musicalisches Opfer* (*A Musical Offering*). This work is, along with the *Art of Fugue* and *Orgelbuchlein* (*Little Organ Book*), one of Bach's most clearly "pedagogic" compositions, designed to illustrate all of the possibilities in a given form or technique, but, like those others, is no less approachable or enjoyable for all its rigor. *Siegfried Idyll* was written by Wagner as a gift to his bride, Cosima. It is an intricately woven pastiche of themes from his *Ring* operas for a small group of players, and was originally performed in Wagner's own home for Cosima as a sort of elegant alarm clock. Wagner indeed wished to retain the piece within his family, but was forced by financial necessity to release it for publication. Its light textures provide a pleasant respite from the massiveness of his operatic scoring (some might call it an antidote), and its construction from thematic material from the *Ring* can lead to enjoyable detective

work for those familiar with the operas. Excerpts from the Friday night program will be presented in lobby 7 at noon on the preceding Wednesday, December 11.

The MIT Choral Society will perform Schubert's *A-flat Major Mass* and Brahms's *Nanie* and *Gesang der Parzen* under the direction of John Oliver in Kresge Auditorium on Tuesday evening, December 10.

The MIT Symphony Orchestra's concert this Saturday night (December 7) will be conducted by guest conductor Dalia Atlas from the Technion in Haifa, Israel, and the program will feature the *Egmont Overture* of Beethoven, *Meditation on a Drama* by contemporary Israeli composer Zvi Avni, Boccherini's *B-flat Cello Concerto*, and *La Mer* of Claude Debussy. Boccherini was the greatest cello virtuoso of his time, and this concerto makes stringent demands on the soloist, on this occasion Israeli-born Daniel Domb. *La Mer* is extraordinarily difficult for the orchestra, and Ms. Atlas's choice of this work reflects not only the high quality of the MIT Symphony but also the degree to which its fine reputation has spread beyond MIT. An interview with Ms. Atlas is printed elsewhere in this section.



The Berlin Philharmonic Orchestra is commonly considered to be one of the world's truly great ensembles, and today only Leonard Bernstein has as much box-office appeal as the Berlin orchestra's lifetime music director, Herbert von Karajan. It was thus with extreme interest that I attended the two Berlin Philharmonic concerts here in Boston on the 6th and 8th of November, part of the orchestra's first American tour since 1965. Karajan conducted on both evenings: on Wednesday night the program consisted of Brahms's *Third Symphony* and Wagner's *Prelude and Liebestod* from *Tristan und Isolde* and his *Overture to Tannhauser*; on Friday the *Divertimento No. 15* of Mozart and the *Symphony No. 3 (Eroica)* of Beethoven were performed.

The fame of the Berlin/Karajan combination is based on the glorious sound that they are said to produce and the perfect unanimity ("the orchestra is but an extension of my hands") with which they are said to play. I did find the sound of the orchestra to be quite as seductive as I had expected, both from recordings and reputation, but quite often I found the precision of ensemble wanting. Especially on Wednesday night, the playing was far behind Karajan's beat (a European tradition), which led to some extraordinarily ragged attacks (as, for example, the very first chord of the Brahms *Third*). The *Prelude and Liebestod* was played with exquisite dynamic shading, though I recall Bernstein's performance with the Boston Symphony here some years ago to have been even more persuasive at an even slower tempo than Karajan took. In the *Tannhauser Overture*, the glorious sound of the Berlin brasses swept aside any minor quibbles—this was indeed perfection. The entire brass section secured a type of blend that is simply not heard in American orchestras; perhaps the rotary valve trumpets, with their rounder tone, contribute to that sound.

Friday's Mozart bore an unfortunate resemblance to a trained seal act at the circus—remarkable, even breathtaking, but scarcely related to any authentic or scholarly conception of Mozartean style. The *Eroica* was well played (better than the Brahms had been), and was a mature and convincing exposition of the score. I personally favor a bit more ruggedness in

this piece than Karajan allowed through, and Seiji Ozawa's performance a week later with the Boston Symphony provided it, but at the undeniable cost of some of the Berlin refinement.

Karajan's conducting, as viewed from the audience, was strangely dispassionate, even listless, most of the time. The precision and balance of the orchestra, which were considerable by any standard, are a testament to the quality of the group and to the advantages of a permanent, full-time music director to whose subtlest wishes the players can become attuned.

Among the choral groups in Boston, the Cantata Singers have a reputation for refinement and precision not unlike the Berlin Philharmonic's, and I was pleased to finally be able to attend one of their concerts, the first of the season, on November 20 in Sanders Theatre. The program consisted of two works of Buxtehude, *Herzlich lieb hab' ich dich, O Herr* and *Der Herr ist mit mir*, and two cantatas of J.S. Bach, *Ach Gott, wie manches Herzeleid* (BWV 3) and *Wie schon leuchtet der Morgenstern* (BWV 1). Philip Kelsey conducted, having inherited the group's directorship when John Harbison (an MIT music faculty member) stepped down to devote more of his time to composing and teaching. Kelsey set extraordinarily rapid tempi, and though I tend to favor fast tempi in Baroque music, his were often beyond the ability of his (or any other) musicians. The opening movement of *Wie schon leuchtet* was a case in point, with the horn players forced to struggle merely to get all of their notes out; little room is left for refinement when the technical aspects of playing must assume primary importance. The brisk tempo for the Buxtehude *Der Herr ist mit mir* did work extremely well, and this was for me the high point of the program. The soloists, all members of the chorus, were of variable quality, with the bass weakest vocally and technically. As per its reputation, the chorus was a flexible and responsive instrument, but its rather "beefy" tone, especially in the bass section, would probably have surprised Bach, accustomed as he was to younger voices. Still, this is a remarkable organization, and it presents some of the best and most authentic Baroque performances to be found anywhere.

The coming weeks from now until Christmas traditionally see a flurry of musical activity in the Boston area, and this year is no exception. On the B.U. Celebrity Series, the big attractions for

the near future are the Istomin-Stern-Rose Trio on December 8, 3 pm, at Symphony Hall, and Georg Solti's annual (more or less) visit with the Chicago Symphony Orchestra (they will be doing Bach's *Second Brandenburg Concerto*, Schoenberg's *Variations for Orchestra*, Opus 31, and Tchaikovsky's *Fifth Symphony*) on Monday, December 16, at 8:30 in Symphony Hall.

The Handel and Haydn Society will be giving two programs in December. The first is the traditional performance of *Messiah*, for which Handel and Haydn music director Thomas Dunn attempts to re-create as closely as possible one of Handel's own versions of the piece—this year the Foundling Hospital version of 1751. *Messiah* will be performed twice, on December 13 and 15 at 8 pm in Symphony Hall. The second Handel and Haydn concert will present Bach's joyous *Christmas Oratorio* on December 20 at 8 pm in Symphony Hall.

The Boston Camerata under Joe Cohen's direction will present a program entitled "A French Christmas," which will include Charpentier's *Midnight Mass for Christmas Eve* based on French Christmas Carols. It will be given three times: at the Museum of Fine Arts on December 15 (3 pm) and 17 (7:30 pm) and at Sanders Theatre on December 19 (8:30 pm).

Allen Lannom and the Master Singers will perform Bach's *Magnificat* and *Cantatas 35 and 50* at Emmanuel Church in Boston on December 4 (8 pm). Mr. Lannom's larger group, the Masterworks Chorale, will perform the Bach *Christmas Oratorio* at Emmanuel on December 8 (3:30 pm).

Chorus Pro Musica's annual Christmas concert will include Britten's *A Child is Born*, and will be given in the Hall of Flags in the State House on Beacon Hill on December 16 (6 pm), and again at Old South Church, Copley Square on December 22 at 8 pm.

The Boston Symphony Orchestra's regular concerts for the next few weeks are all enumerated in the season schedule, but an extra concert of interest has been added. Colin Davis will conduct a special program on December 31 (New Year's Eve) at Symphony Hall, with table seating as in the Pops. With his extraordinary success as conductor of the famed "Last Night of the Proms" in London (listen to the Philips recordings of those events to get an idea), he may well help the old year out and the new one in in a particularly festive and exuberant fashion.



Herbert von Karajan



Charles Ives

A Centennial Discography

by George Harper

*There is a great Man living in this Country—a composer.
He has solved the problem how to preserve one's self and to learn.
He responds to negligence by contempt.
He is not forced to accept praise or blame.
His name is Ives.*

—Arnold Schoenberg

1974 has been a big year for commemorations: it is the 150th anniversary of Anton Bruckner's birth, and the centennial of the births of Arnold Schoenberg and Gustav Holst, as well as the 500th anniversary of the death of Guillaume Dufay. The year has seen the Boston Symphony Orchestra pay tribute to Schoenberg: first at Tanglewood, with performances of *Verklärte Nacht*, the *Violin Concerto*, and the gargantuan *Gurre-Lieder*; and more recently in Boston with a stunning performance of the *Piano Concerto*. But the BSO has given short shrift to the centennial of an American composer born in the same year as Schoenberg: Charles Ives. There were no performances of any of his works at Tanglewood, and the '74-'75 season will see only two of his smaller works, *Central Park in the Dark* (October) and *Washington's Birthday* (March). His four symphonies and the two orchestral sets are being ignored. It seems that if we want to celebrate the birthday of the greatest composer America has yet seen (after the fact—it was October 20), we have either to travel to such places as Danbury, Connecticut, and New York City (expensive), or to turn to recordings (at today's prices, also expensive). Fortunately, several excellent recordings, new and otherwise, of major Ives works are available for our delectation.



Ives authored four symphonies, ranging in style from the orthodox *First Symphony*, written during his student days at Yale, through the brash *Second*, dating from 1902, and the introspective *Third*, completed in 1904, to the mind-blowing *Fourth*, finished in 1916. The *First* shows its student status: it displays little of the personal quality that we expect of Ives. In fact, Ives toned down the work at the insistence of his teacher

at Yale, Horatio Parker. Still, it is not without interest—it has an attractive sort of Brahmsian flavor. The recording to have is with Ormandy and the Philadelphia Orchestra (Columbia MS-7111). Not only is this a fine performance, but it is bracketed with a much more important work, *Three Places in New England*. The *Second Symphony* is a dazzling piece, even more so in juxtaposition with the *First*. Bernstein's performances of the *Second* with the New York Philharmonic in 1951 were a major milestone in Ives's rise in critical and popular esteem. Ives makes liberal use of one of his favorite techniques, quoting popular melodies and hymn tunes, everything from *Columbia, the Gem of the Ocean* to *When I Survey the Wondrous Cross* in the second movement. The fifth movement ends nowhere near any sort of resolution—in fact, it strongly reminds me of the conclusion of Mozart's *Musical Joke*. The recording of choice is with Bernstein and the New York Philharmonic, bracketed with a performance of *The Fourth of July* from Ives's *Holidays Symphony*. The *Third Symphony* is one of the loveliest things Ives ever wrote. Subtitled *The Camp Meeting*, its introspective air is quite striking and thoroughly at odds with the common and mistaken image of "Ives the noise-maker." A good recording of this short (3-movement, roughly 25 minute) symphony is with Bernstein and the New York Philharmonic (Columbia MS-6843), bracketed with performances of *Decoration Day* (from the *Holidays Symphony*) and an amazing piece, *The Unanswered Question*. The real mind-boggler, though, is his *Fourth Symphony*. Ives intended this work as a set of three answers (movements two through four) to the question of the purpose of life, posed in the first movement by the hymn (sung by unison chorus) *Watchman, tell us of the Night*. This wild composition was for years considered unperformable. When in the mid-'60's Leopold Stokowski finally premiered the work, it was with the aid of two sub-conductors to handle the independent meters of the hair-raising fourth movement. The third movement is a double fugue on the hymn themes *From Greenland's Icy Mountain* and *All Hail the Power*. There are two excellent recordings available: one is with Stokowski and the American Symphony Orchestra (Columbia MS-6775), and the other is with Jose Serebrier (one of Stokowski's sub-conductors) and the London Philharmonic Orchestra (RCA ARL1-0589). If pressed (pun intended), I would recommend Serebrier's over Stokowski's; though Stokowski is perhaps more energetic (some might even say frenetic), Serebrier benefits from fantastic sonics and really lays out the complex textures and overlapping lines much more clearly (especially in the second and fourth movements) than does Stokowski. Serebrier also has the luxury of having for the choral segments the John Alldis Choir, a group many consider to be the finest chorus in the world.

An excellent bargain is available from Columbia—fine performances (Ormandy/Bernstein/Bernstein/Stokowski) of all four symphonies in one box (Columbia D3S-783) on three discs, priced at the equivalent of two discs. This is really an excellent buy, and I would strongly recommend it to anyone who is starting to listen to Ives.

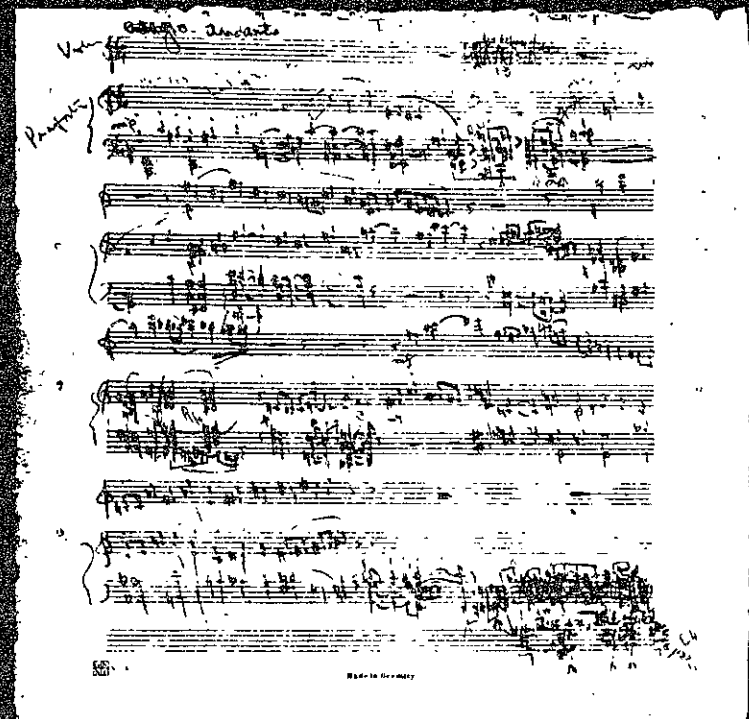
Ives wrote two symphonic-scale tone poems for orchestra, his *Three Places in New England* (*Orchestral Set No. 1*) and *Orchestral Set No. 2*. Though Ormandy's reading of *Three Places* is good (available with the *First Symphony*—see above), it is totally outclassed by the recent recording of the Boston Symphony Orchestra under Michael Tilson Thomas (DG

there he wrote many striking works for chorus. Chief among them are the psalm settings, the *Harvest Home Chorales*, and one of the most amazing things Ives ever wrote, *General William Booth Enters Into Heaven*. Ives himself often was heard to remark that of all the works he had authored, only his *Psalm 90* really satisfied him. Two recordings by the Gregg Smith Singers under the direction of Gregg Smith (Columbia MS 6921 and MS 7321) cover most of the major works for chorus with fine performances, including a really excellent *General William Booth*.

A major new release (Nonesuch 73025, 2 discs) has Gilbert Kalish and Paul Zukofsky in performances of the four *Sonatas for Violin and Piano*.

CHARLES IVES Sonatas for Violin & Piano

Paul Zukofsky violin
Gilbert Kalish piano

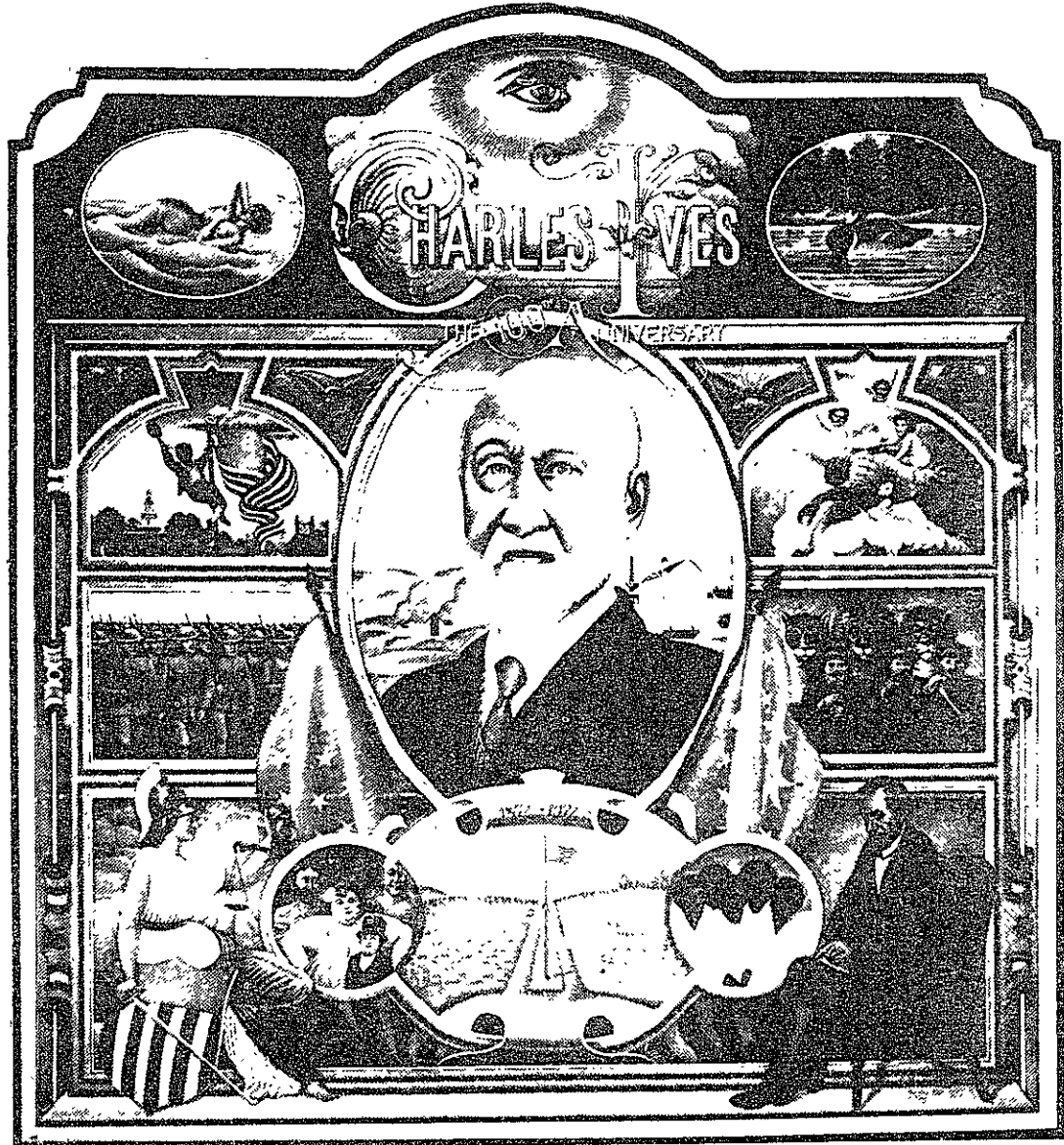


2530048). This is an extremely sensitive performance of a gorgeous piece of music, and as a bonus you get a stunning performance of Carl Ruggles's *Sun-Treader*, a piece which, though worlds apart in mood from *Three Places*, is no less a masterpiece. Though I am not as fond of the *Orchestral Set No. 2*, it too has its points. The third movement, entitled *From Hanover Square North at the end of a Tragic Day* (1915) *the Voice of the People again Arose*, is intended as an evocation of the faces and sentiments of the crowds Ives encountered in New York City on the day of the sinking of the Lusitania. A fine recording is with Leopold Stokowski and the London Symphony Orchestra (London OSA 21060), bracketed with a performance of Olivier Messiaen's *L'Ascension*.

Ives was for much of his creative life an organist and choir director at the Central Presbyterian Church in New Haven, Connecticut. During his tenure

Along with the Columbia box set of the symphonies mentioned above, another good idea for a holiday gift is the new *100th Anniversary Album* from Columbia (four discs plus bonus, M4-32504), which includes fine performances of seldom-heard works, along with some amazing recordings of Ives performing some of his own works for solo piano—Ives takes a composer's liberties with his own pieces. Also included is a bonus disc of conversations with people who knew Charles Ives and his father George.

This is intended as a good basic Ives discography covering the newer and more significant recordings. Columbia especially deserves our thanks for having contributed so many fine discs of both major and minor works in recent years. For those who find themselves taken with this most American of composers, there are vast fields of less-familiar works for exploration.



Duly Noted

OVERLAND THROUGH ASIA:

An Underground Guide
by Paul Dowsey-Magog
Glide Publications, 153pp, \$4.95

One of the bane of a book reviewer's existence is travelguides. What do you say about them? Their advice is wasted on the experienced traveler, who has learned it all the hard way; most novice travelers either will not read the books or will ignore them having read them. The rest of the novices probably do not represent a sufficient market to support the volume of travelguides produced annually. Maybe the same people who watch *Wild Kingdom* buy travelguides for heavy reading.

Anyway, *Overland through Asia* is witty, chatty, and useful. With handy phrases, exchange rates, dope information, and suggested tours for each country, Dowsey-Magog's advice will get you across Asia cheaply, relatively comfortably, and with minimal hassle. The advice, of course, is best tempered with experience. I suggest that you hit the road some in this country before setting out on your Great Adventure. Otherwise, I recommend the book if you have five bucks and want to know the toilet paper situation in Afghanistan.

RESCUE SQUAD

by Larry Ferazani
William Morrow & Co., 244pp, \$7.95

We are told that the first career ambition of the male American is to be a fireman. I wouldn't know, I always wanted to join the Navy and I never talked to either of my brothers about it.

Lt. Ferazani grew up in Cambridge, married a local girl, and about ten years ago, joined the Cambridge Fire Department. For seven of those ten years, until his recent promotion, he rode the Rescue Truck. He writes knowingly about a dirty, dangerous, and necessary job with all the style and smoothness of a functional illiterate. However, in spite of the lack of style and technical grace, he gives his fellow workers a dignity which few outside their profession do. While he probably is not a future contender for the Nobel, I do recommend Ferazani's first opus to all firetruck chasers.

NEWS

Porter Sargent of Boston is publishing Michael Albert's first book *WHAT IS TO BE UNDONE* in the middle of February. Mr. Albert, who graduated from a small New England technical school in 1972, was a member of the Rosa L. Luxemborg SDS, November Action Coalition, and the National People's Coalition for Peace and Justice as well as UAP during his undergraduate career. *WHAT IS TO BE UNDONE*, a contribution to current debates about revolutionary options in the US, will be reviewed in a later issue.

Thomas J. Spisak

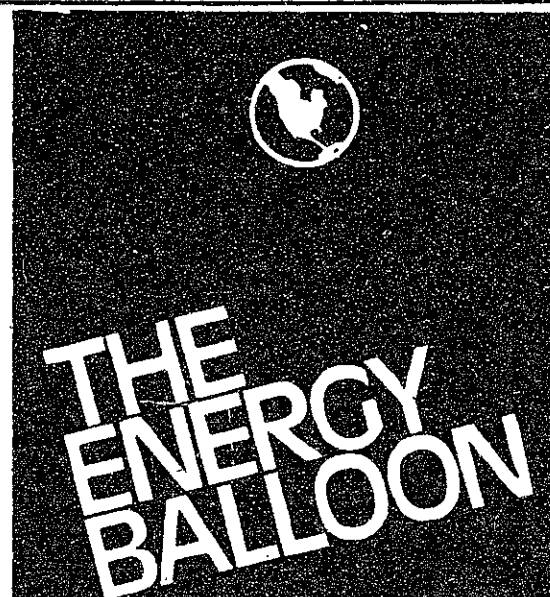
Fear of Flying

Fear of Flying
by Erica Jong

New American Library, 311pp, \$1.95

Here it is: the first popular novel in a new style — half-assed pornography written by a woman (and for women, or whoever will buy). This is the slightly amusing story of a young woman writer's bedhopping escapades in search of, well, mostly sex and a little liberation. Her fantasies range from schoolgirl romances, to normal marriage, to her favorite "zipless fuck" — a talkless tryst with any attractive stranger.

Quipping all the way, Ms. Jong's poetess tumbles us through her fuck-filled versions of all of these and more, in not quite chronological order. She can toss off literary allusions that anyone, any member of the American lay public, can understand. Similarly for her knowing wisecracks about psychoanalysts: "Great phallic knockwursts and sauerkraut were the Freudian main course." The pun laden, snappy dialogue that Mrs. Isadora White Wing easily indulges in with her psychiatrist husband, her psychiatrist lover, her six psychiatrists, and everyone else, is not part of an exercise in the portrayal of an intelligent, irreverent



Stewart Udall, Charles Conconi,

David Osterhout
McGraw-Hill, 288 pp, \$7.95

It's a rare occurrence when a government official, either present or former, admits that he made serious policy errors while in office. The only major exception recently has been the Vietnam war, and it's uncertain whether those politicians who "saw the light" and changed their minds about the legitimacy of our involvement in Southeast Asia were reflecting their true feelings or just swaying with the breeze of public opinion.

Likewise, it was with some scepticism that I approached Stewart Udall's *The Energy Balloon*, for by his own admission, he "helped lull the American people into a dangerous overconfidence" in regards to America's energy and growth situation. The policies followed by the Department of the Interior when Udall was its Secretary (1961-69) had aided in the expansion of "an enormous energy balloon of inflated promises and boundless optimism."

Certainly, Udall has the background and experience to undertake an investigation and presentation of the history, past and present, of America's energy policy. One may wonder how much of the book was actually written by Udall, and how much his name is being used as a selling point; his co-authors, however, have reasonably respectable credentials of their own. Charles Conconi was an editor of *Environmental Quality Magazine*, and David Osterhout is a writer and legislative analyst specializing in environmental issues. Both have worked with and for Congress, and as a result have backgrounds well suited to the subject.

It is with mixed feelings that I recommend *The Energy Balloon*.

On the positive side, it is an excellent history and compilation of facts concerning the growth and super-growth of America and its Petroleum Age. The first three chapters are fascinating, and frightening, as they point out the vast disproportionality between America's percapita consumption of almost everything, and the rest of the world's.

The authors are not merely encyclopedic sources of trivia, however; five chapters are devoted to investigating alternatives to present methods of

producing energy, living our personal lives, transporting our people and products, building and planning our cities and producing consumer goods. Once again, the authors have done a very thorough job.

Alternate energy and wind power are discussed, and the somewhat unusual conclusion that solar and wind exploitation may be preferable to continued nuclear development is made, energy-saving measures in the construction of our buildings, the planning of our cities, and the emphasis of our transportation policies are discussed, and recommendations made.

Most significant of all are the statements concerning the basic alterations of our lifestyle and attitudes necessary for an energy-saving society for these changes are simultaneously the most important to make and the most difficult to implement.

On the other hand, I found much of the material and many of the suggestions to be nothing new. People have been talking for years even before the energy crisis, of the need for a re-ordering of our transportation priorities. And in the one area where a major program of ultra-modern public transportation has been tried, (San Francisco BARTS) many problems have occurred that render the system inoperative and outright dangerous, at times, which the authors seem to ignore.

Since the energy crisis, and the subsequent increase in the price of petroleum, many people, groups and government agencies have put forth guidelines on how to save energy in existing buildings and how to build new buildings more efficiently.

The discussion of alternate energy sources, while complete overall, lacked technical depth. This is the unfortunate result of presenting an overview of a technically complex subject to the general public. There have been more detailed investigations of various energy technologies published in magazines such as *Popular Science* which give readers with even a modest technical bent a much firmer understanding of our alternatives.

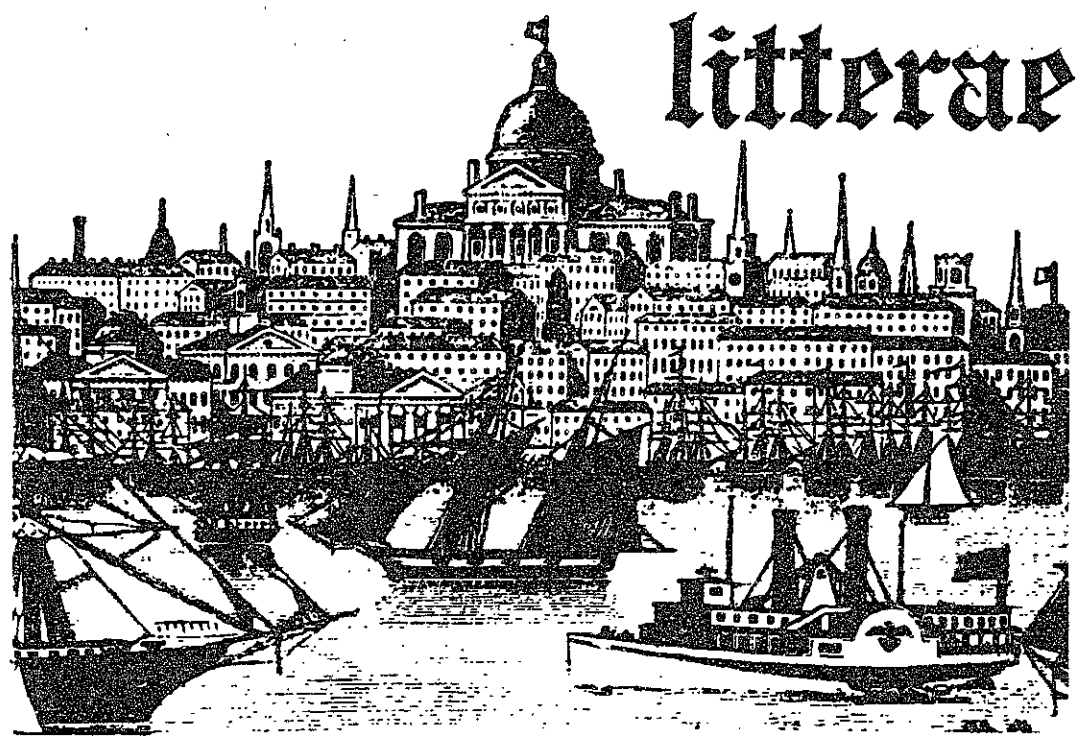
And even some of the examples cited may not, in fact, prove the point they were intended to illustrate. In a discussion about city planning, Columbia, Maryland is cited as an example of a "totally planned" community, and as a possible model for future energy-saving urban and suburban centers. In fact, the main shopping area in Columbia is no nearer than those of most unplanned developments, and many of the residents commute to Washington, D.C., daily — a 50 mile round trip. Someone living in Columbia without a car would be extremely isolated, and the lack of any convenient means of public transportation into Baltimore or Washington means that many two-person families also own two cars. It may be due to the nature of an MIT education, and the education it takes to get to MIT, but I was particularly disappointed by the lack of an index to the book and the lack of any substantiation for the facts presented. There was not a footnote throughout, and only a very generalized bibliography of other books on related issues.

There were sometimes I doubted the veracity of the information presented, and it would have been reassuring at least enlightening to know the source. I was also confronted with the situation that, "I know it says this in there somewhere, but I can't find it," a problem that a good index would have alleviated.

In general, it would seem that his book would be an extremely good investment if you have not had time to keep up with the admittedly overwhelming stream of information that flows through other media daily concerning the energy crisis. It is vital that all Americans have a good understanding of at least the superficial aspects of the problems facing us and the solution possible.

However, if you have been able to keep abreast of the developments of the past year, you might find the historical presentation interesting, but the discussions of the present situation somewhat disappointing, except as a condensation and compilation of material read elsewhere.

John Hanzel



writership: why she is not a very productive writer, why she does not feel confident in her ability unless she is loved, admired, reassured and screwed by men. Mrs. Wing even gets to occasionally utter unbearably mundane commentary on the creative process: "It's partly for this that I write . . . The inner space we have never adequately explored. The worlds within worlds within worlds."

Alright. So it's a silly novel about a girl with sex on the brain. So what? The disturbing thing about this book is that it might be regarded as a feminist statement. The flimsy plot leads to this unfortunate misinterpretation. The protagonist indulges in her mad romp because she wants to be liberated. She thinks a simple act of adultery will lift away her dependence on others and her self-doubts. Ms. Jong has presented us with a model of an intellectual woman who is banal and ridiculous, who can become "liberated" by giving in to her fantasies, no matter how oppressive those fantasies are themselves. I hope that the public will not believe what is implied in this novel and by its promotion; that women can liberate their minds by being like our heady Isadora. The glorification of sexual fantasies that women already have, misses the point entirely; liberation implies a change in women's goals and values, not a risqué reiteration of old ones as they are found bound up in fantasies.

Margaret Minsky

PSA . . .

For all those of you who know only too well how closely MIT life resembles prison, and how welcome the few vacation breaks are, here is an opportunity to help someone even worse off than you (although they do get free room and board). I am collecting any paperbacks and jigsaw puzzles and taking them down to a prison in Connecticut, so if you have some and wouldn't mind donating them, please bring them to Alpha Phi Omega (W20-407) in the Student Center (that's 4th floor, folks), or if you would like more information, call Paula Morse, DI 8527, or leave me a message at APO, x-3788, and I will get in touch with you.

• • •

Betsy Sholl and Lee Rudolph of The Writing Center will read from their works Monday, Dec. 9, at 8:00pm at the Blacksmith Shop on Brattle St., Cambridge.

Dorm contest to save electricity announced

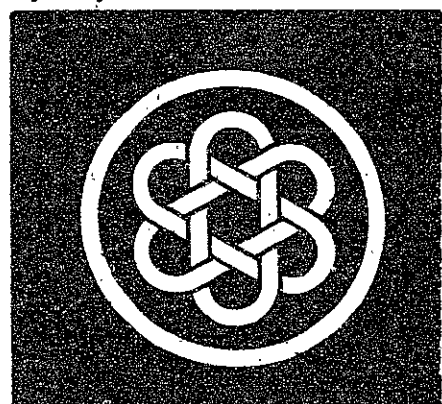
By Mike McNamee

MIT dormitories will have a chance to win \$100 prizes this winter in a contest to see which can reduce its use of electricity the most.

Prizes will be awarded each month to the dormitory which uses the smallest fraction of its expected monthly electricity use in a contest sponsored by Physical Plant, the Housing and Dining Service, and the MIT Environmental Engineer.

The prizes, which will be awarded by the Undergraduate Association as administrator of the contest, will begin with the month of November, according to John Sallay '78 (TDC). Announcement of the November winner will be made this week, Sallay said.

The contest is part of efforts by Physical Plant and Environ-



mental Engineer Carl Haage to make the MIT community more aware of energy usage and possible conservation measures, Sallay said. Increased prices for oil and, in turn, other energy has cost the Institute over \$1 million more than was budgeted for energy in the last year.

Winning dorms will be chosen on the basis of usage standards established last year by Physical Plant, Sallay said. Monthly readings will be taken on electricity usage, and the dorm

which has used the least of its allocation will be awarded \$100.

"If this contest increases energy conservation at all," Sallay said, "MIT will save money from it." Haage has calculated that a 1 per cent drop in electricity usage will more than pay for the monthly prizes, Sallay said.

"We wanted to apply the contest to other energy sources as well as electricity," Sallay explained, "but usage of steam (for heating) can't be metered easily, and standards haven't been developed for its usage. So we're just comparing electricity usage."

The contest was scheduled to start in October, but poor publicity efforts on the part of the UA kept it from being effective during that month. The October prize has been divided between November and December, so that the winner in each of those months will receive \$150.

Sallay said that figures compiled in October showed that East Campus used only 70 per cent of its allocation. Other dorms used just less than 100 per cent of the expected amount, except for Senior House, which used 130 per cent of the expected electricity. Sallay said that allocations might need to be adjusted on the basis of this winter's experience.

"This is a case where the UA is trying to help the students, and where MIT has a chance to save money," Sallay said. "I'm hoping that the contest is a success."

The Tech will be interviewing students interested in business for the position of Advertising Accounts Receivable. Call John Sallay at x3-1541 or 494-9820.

Recession to be worse than any since WWII

(Continued from page 1)

wage and price controls imposed between August, 1971, and April 30, 1974, for the "creation of economic distortion," saying that artificial shortages were created when prices on a global level rose above domestic prices.

The distortion has affected statistics, according to Bleiberg, so that the data and models traditionally used have been reduced in many cases to a sort of "gamery." Inflation may have been worsened by errors in computing the gross national product (GNP), and indicator of the country's productivity. Bleiberg gave examples of such errors and explained that because the decline in the GNP was overestimated, an imagined "gap" between actual and potential production was created.

Bleiberg also said that official price indices do not present a true picture of the inflation problem because "the threat of renewed controls is so tangible that businessmen are keeping their list prices as high as possible."

Certain government statistics, including GNP and balance of payment figures, "may be worse than useless," in Bleiberg's opinion. However, he suggested that indicators of "tangible quantities," such as reports from the National Association of Purchasing Management and a help wanted index compiled from advertisements in 52 major newspapers are helpful statistics.

The economic outlook is "not entirely bleak," according to Bleiberg, especially where the stock market is concerned. He compared the technical aspects of the stock market to "the workings of a fine machine," which may from time to time go out of adjustment. Currently, he

said, although industrial stock prices are at a twelve-year low, utilities are up from this year's low. The utilities' index shows a "loss of momentum downward," according to Bleiberg, who said that the decline in long- and short-term interest rates is also encouraging. In spite of the "unprecedented duration of this decline," he believes that stocks will retain their "fundamental desirability" for investors.

There are some people who spend some of themselves helping other people help themselves.

Whatever you do, there's something you can do to help other people. Even if it's only for a few hours a week. The pay is nothing, but the rewards are fantastic.

There's a desperate need for your skills whatever they are. If you can type. Tutor. Drive. Phone. Anything. You're needed. Right in your own home town.

a+ secretarial office
harvard square
491-2200 14a eliot street
Theses, Tapes, Technical Typing
Open late 6 days, Sun. by appt.

PROFESSIONAL TYPING

for
Educators, Authors,
Architects, Dissertations,
Theses, Reports, Cassettes-
You tape it...We type it
8 WINTER ST. BOSTON
1278 MASS. AVE. HARVARD SQ.
423-2986

THE SKILL BUREAU

If you'd like to volunteer some of your free time, call your local Voluntary Action Center Or write: "Volunteer," Washington, D.C. 20013.

We'll put you in touch with the people who need what money can't buy. They need you.

Volunteer.
The National Center
for Voluntary Action

A Public Service of
This Newspaper &
The Advertising Council

Seminar on Merit and Equality in a Just Society

Thursday, December 5, 4:00pm
Lecture Hall 9-150

Justification for Inequality:

The Contribution of Economic Theory

Kenneth E. Boulding, Institute of Behavioural Science,
University of Colorado

Respondent: Kenneth J. Arrow, Economics,
Harvard University

Sponsored by the Technology and Culture
Seminar at MIT

classified advertising

Will do perfect TYPING for you.
Call evenings 262-7237.

NIGHT OWL?

Gnomon Copy Center has openings for Xerox operators on all shifts, especially late nights. Liberal raises for reliable performance. No experience necessary. Contact Eddie Shaoul 2-4 P.M. Weekdays, 99 Mt. Auburn Street, 492-7767.

I've been typing Masters and Ph.D.'s

Full Time

for five years (and still love it!) I'd be happy to help you. (IBM Correcting Selectric) 894-3406 (Weston)

MULBERRY TYPING STUDIO
10c Mt. Auburn Street, Cambridge, Ma. 864-6693
Professionally typed theses, statistical reports, manuscripts, resumes, etc. Editing, Language Translation, Transcribing, etc. Deadline work accepted!

PRIMAL FEELING PROCESS.
Based on primal theory. Oregon Feeling Center, 680 Lincoln, Eugene, Or. 97401. (503) 726-7221.

Term Papers: Canada's largest service. For catalogue send \$2 to: — Essay Service, 57 Spadina Ave., No. 208, Toronto, Ontario, Canada. Campus representatives required. Please write.

Classified Ads: \$2.75/35 wds. or part thereof for first insertion \$1.75/35 wds. or part thereof for subsequent insertion. The Tech classifieds gets results, call x-1541 today!

Tuesday Wednesday

Options on sale now for
Technique 1975
Building 10 lobby
Save \$2.00!

Thursday Friday

The Tech



Keep up with what's going on at MIT

Have The Tech mailed to your home

Great for parents

The Tech, P.O. Box 28, MIT Branch P.O., Cambridge, MA 02139

U.S. Mail Rates: 1 Year: \$5. 2 Years: \$9

NAME

ADDRESS

CITY

STATE

ZIP

For a limited time!

FAMOUS MAKER

PANTS

20% OFF

You'll recognize this national brand as soon as you see the label. And every pair in stock is marked down for this super sale. A wide assortment of sizes and colors. Corduroys, denims, brushed cottons. Straight legs, flares and jeans.

the Coop

M.I.T. STUDENT CENTER

Who Sells a CALCULATOR

With: 8 Digit, Memory, Percent, Algebraic Logic, Square Root Key, AC/Batteries, with Carrying Case & Batteries Included.

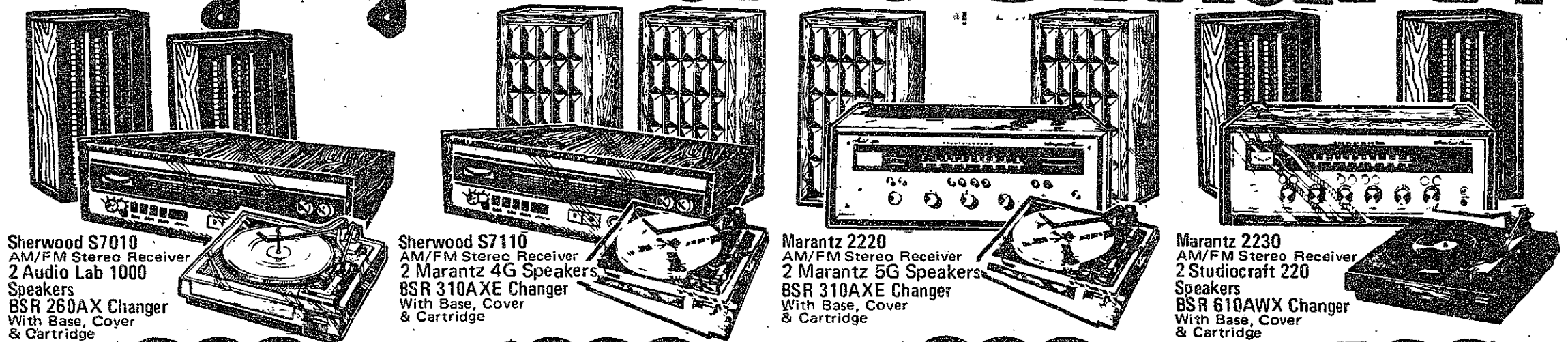
for ONLY
\$5?

Offer open to
students and
faculty only.
Present your ID
at our reception
desk.

\$69.95 VALUE
with the Purchase of
any of these Stereo Systems
Offer expires 12/31/74

...WE DO!

"Way to go" Brands Mart!



Sherwood S7010
AM/FM Stereo Receiver
2 Audio Lab 1000
Speakers
BSR 260AX Changer
With Base, Cover
& Cartridge

\$239

NOW

Sherwood S7110
AM/FM Stereo Receiver
2 Marantz 4G Speakers
BSR 310AXE Changer
With Base, Cover
& Cartridge

\$299

NOW

Marantz 2220
AM/FM Stereo Receiver
2 Marantz 5G Speakers
BSR 310AXE Changer
With Base, Cover
& Cartridge

\$399

NOW

Marantz 2230
AM/FM Stereo Receiver
2 Studiocrast 220
Speakers
BSR 610AWX Changer
With Base, Cover
& Cartridge

\$499

NOW

CALCULATOR ALSO AVAILABLE WITH PURCHASE OF ANY OTHER STEREO SYSTEM WHICH INCLUDES BMI SPEAKERS

(Systems other than the above include: Receiver, turntable and BMI speakers)

BRANDS MART

Closed Door Showroom

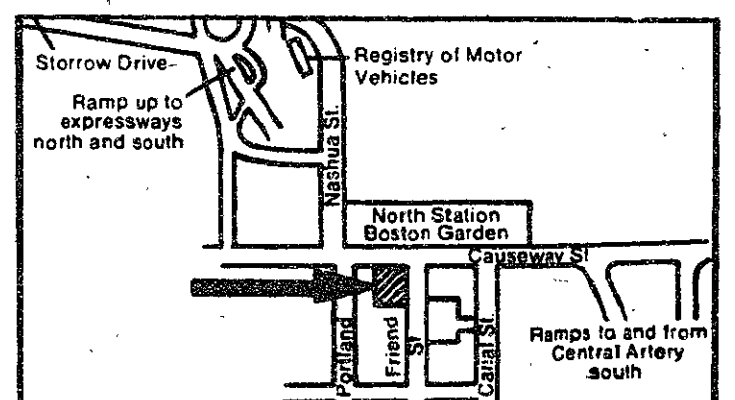
BOSTON

280 FRIEND STREET • BOSTON, MASS. 02114

(NEAR NORTH STATION)

(617) 742-2029

HOURS: Mon., Tues., Fri 9a.m.-6p.m. Wed., Thurs. 9a.m.-9p.m., Sat. 9a.m.-2p.m.



Smith to chair privacy group

(Continued from page 1) - The Tech just last week. Many of those administrators seemed to feel that, officially, the report was a forgotten issue.

"It seems almost customary at MIT to appoint a committee to write a report, only to shelve the report," Associate Dean for Student Affairs William Spear said. "I had thought that was what happened to the privacy report. I think [Professor Eugene] Skolnikoff and [Professor Robert] Fano (the successive chairmen of the privacy committee) thought so too."

"There was no sense of urgency to implement the report," Skolnikoff, director of the MIT Center for International Studies, said. "There was no pressing issue when the report came out. No one thought much about it."

Other members of the committee expressed similar thoughts. When asked what had happened to the privacy report, Assistant Professor of Management Jeffery A. Meldman, a supplemental member of the committee, replied, "I'm dying to find out myself." Meldman added that "the gears started to turn" after the report was issued, but that things "bogged down," and that he had lost track of the progress of the report.

Subtle Effects

Despite the lack of attention received by the report, officials said they thought it had had considerable effect on thinking about privacy at MIT. "I think a

Faculty study grades report

(Continued from page 1)

unchanged, the committee suggested several measures to cut down on the tendency for grades to "inflate." "Lack of willingness to flunk students publicly," said Kaplow, is one cause for such inflation, and so the committee proposed that the grade of F be removed from the records used outside of MIT. The committee also recommended that faculty use written comments to students to identify "truly superior" work, rather than a system of plus or minuses which, it was suggested, could be added to the grade system.

Steve Wallman '75, Undergraduate Association President, told the faculty that "if there's grade inflation, we're not the ones who are doing it." He recommended that the faculty not concern itself with getting "normal" distributions of grades for all subjects, but that faculty members should "strive for honest evaluations of the work of their students."

great number of people moderated their procedures after reading the report," Associate Dean for Student Affairs James J. Bishop said. "In my own five years with the Dean's Office, I've found that policies have shifted considerably on what are kept in student files."

Bishop said that the privacy report was used extensively by the administrative group established this fall to study MIT's response to the Buckley amendment. "We have used the report for ideas and for language in our policy statements," Bishop said. "The Buckley amendment puts into law many of the practices that MIT already followed, and we've recognized that fact."

The report had small effects administratively, but was still influential, according to Bishop. "MIT moves in several ways, and a lot takes place informally," he said. "There hasn't been a privacy decision handed down from above, but there have been changes."

Some members of the committee felt, however, that the informal effects of the report were directed in the wrong areas. "The committee basically found that problems with privacy at MIT aren't that bad in the central offices, but were worse on the periphery," Meldman said. "But the report got more attention in the central offices than it did from individual faculty."

As a result, Meldman said, much of the report's influence was wasted. "Where the influence was the least, the problem

was the worst, and the influence was greatest where the awareness was already there."

"Yes, the report hit the wrong places," agreed Special Assistant to the Provost Louis Menand III when questioned by The Tech. "It would have had a lot more influence, however, if the committee had been made active. They could have insisted on information from departments, set up guidelines, and made further reports to the faculty that would have kept the issue in the public eye."

One specific issue that administrators agreed the committee would have influenced was student review and challenge of information in files, as provided by the Buckley amendment. "There would have been a process already in effect for student access to files, a pattern already in existence," Skolnikoff said. "The problems of challenging information in files is now much more difficult than it would have been three years ago. Records have a tendency to grow," (Next issue: The future of MIT's privacy policies.)

Larry the Barber
formerly at Tech Square
is now located at

Tower Barber Shop
302 Washington St.
Wellesley Hills
Tel: 235-9691

SIR SPEEDY®
INSTANT PRINTING
876-6098
895 MAIN STREET
CAMBRIDGE, MASSACHUSETTS
COPIES WHILE YOU WATCH!

- Advertising Flyers
- Business Forms
- Newsletters
- Price Lists
- Contracts
- Programs
- Resumes
- Bulletins

GET READY FOR THE
HOCKEY
SEASON AT
the
bicycle workshop

- *BAUER Hugger skates \$21.50
- *BAUER Black Panthers \$44.88
- *PRO Model 64 Gloves \$19.95
- *CCM ProGuard helmet \$5.95
- *KHO hockey stick \$6.95
- *CCM Rocker Hook stick \$5.95
- *CANADIEN hockey stick \$8.95
- *CCM Goalie stick \$9.95

- *PUCKS \$.39
- *BLACK TAPE \$.20
- *WHITE TAPE \$.60

Fast, Expert Skate Sharpening

\$ 1.25

Free sharpening
after 5 times!

THE
bicycle workshop
not just another bike store

233 mass. ave. cambridge

876-6555

The Historic OLD VILNA SHUL

16 Philips St., Boston

invites the Jewish students to our Traditional
Orthodox Services.

FRIDAY: Sundown

SABBATH: 9am

Buddy's Sirloin Pit

39 Brattle St. Harvard Sq.
(located in Cardell's Restaurant)

Sirloin Steak Dinner \$3.40 — Chopped Sirloin Dinner \$1.00

Wine by the glass * * * 12oz. Pabst 45¢ — Refills 35¢

We use only USDA Inspected Western Steer Beef with no tenderizers, fillers, or coloring added (unlike the beef in some other restaurants).

Open 11:30am - 9:00pm. Closed Sunday

Look how much you can save with Allegheny's Discount Air Travel Plans.

It doesn't matter if you're going home for the weekend or just taking off with a group of friends. Allegheny can save you 20% to 33 1/3% off our regular fares anytime you want to go. Including holidays and holiday weekends.

Up to 25% off on weekends.

Simply plan to go and return on Saturdays or Sundays within 30 days. And it's good anywhere we fly in the U.S. and Canada. Easy.

Up to 33 1/3% off for groups, too.

Your group of 10 or more can save up to 20% one way—up to 33 1/3% round trip. Just purchase your tickets 48 hours in advance and take off together for any city in our System. You can all return separately on round trip travel if you like. And that means you can fly as a group to a central city and then split up. Neat.

For information and reservations. See your Travel Agent or call Allegheny at 482-3160. We show you how you can fly for less, anytime.

Compare and save.

Roundtrip fares	Regular	Weekend	Group
Baltimore	\$ 86	\$ 66	\$ 56
Buffalo	90	69	60
Cincinnati	146	110	97
Dayton	142	106	94
Indianapolis	156	116	104
Louisville	156	116	104
Memphis	200	152	135
Nashville	176	131	115
Norfolk	110	85	74
Philadelphia	74	54	48
Pittsburgh	108	80	72
Toronto	108	82 ⁰⁸	72 ³⁶

All fares include tax, and are subject to change without notice.
Nominal security surcharge is extra.

The Allegheny Air System
has a lot more going
for you.



ALLEGHENY
America's 6th largest passenger carrier

Seminar on Merit and Equality in a Just Society

Thursday, December 5, 4:00pm
Lecture Hall 9-150

Kenneth E. Boulding, Institute of Behavioral Science,
University of Colorado

Respondent: Kenneth J. Arrow, Economics,
Harvard University

Sponsored by the Technology and Culture
Seminar at MIT

Sports

Basketball loses to Howard

By Glenn Brownstein

Over the last two years, MIT varsity basketball teams have compiled a record of 10-36. Although it is still too early to tell if this year's squad will significantly improve on that record, the Engineers took a large step forward Saturday night by staying with a tall and talented Howard team for nearly thirty-five minutes before succumbing, 99-82.

More remarkable is the fact that had the Engineers not gotten into serious foul trouble early in the game, the outcome might have been completely different.

Kenny Armstead '75 picked

up four first-half fouls and captain Alan Epstein '75 acquired three, forcing coach Fran O'Brien to go to his bench early. Howard took advantage of the inexperienced MIT guards and the Engineers' inability to move smoothly with the substitutes, turning a 28-27 edge into a 54-39 halftime bulge.

MIT shot over 60% in the first half (17 for 28) but found itself trailing by fifteen at the half because of rebounding, specifically on the Howard offensive boards. The tall (averaging 6'6") Howard forwards easily outmaneuvered and outjumped their Engineer counterparts, scoring at least twenty first-half

points on second and third chances.

Despite the large deficit, MIT never gave up, and scored the first six points of the second half to cut Howard's lead to 54-45. A Howard time-out, significantly cooled down the hot Engineer shooting, though, and Howard's consistent 50% shooting and offensive board strength moved it to a 68-47 lead with about thirteen minutes left.

The Engineers managed to put together one last effort, outscoring Howard 26-14 over the next seven minutes to cut the gap to nine. Two unanswered Howard baskets made it 86-73 with four minutes left, and then Peter Jackson '76, who had played another excellent game, scoring 22 points and pulling down six rebounds, fouled out, leaving the Engineers without anyone to stop Howard's strong rebounding forwards. As in the Acadia game, MIT could not cope with its height disadvantage without Jackson, and Howard stretched its lead to 92-77 before both teams sent in their subs with about two minutes left.

Although the Engineers lost to Howard by seventeen points, they played very well in improving upon last year's 33-point defeat and remaining competitive with a superior Howard team throughout the game.

Cam Lange '76 led all Engineer scorers and rebounders, tallying 25 points and pulling



Engineer forward Cam Lange '76 puts up an inside jumper above the outstretched hand of Howard's Barry Lee while MIT's John Cavolowsky '76 (21) and four Howard players wait for the rebound. Below left, Gerry Adolph '75 drives in and scores on a twisting lay-up despite Lee's effort to block the shot.

Photo by Robert Olshaker

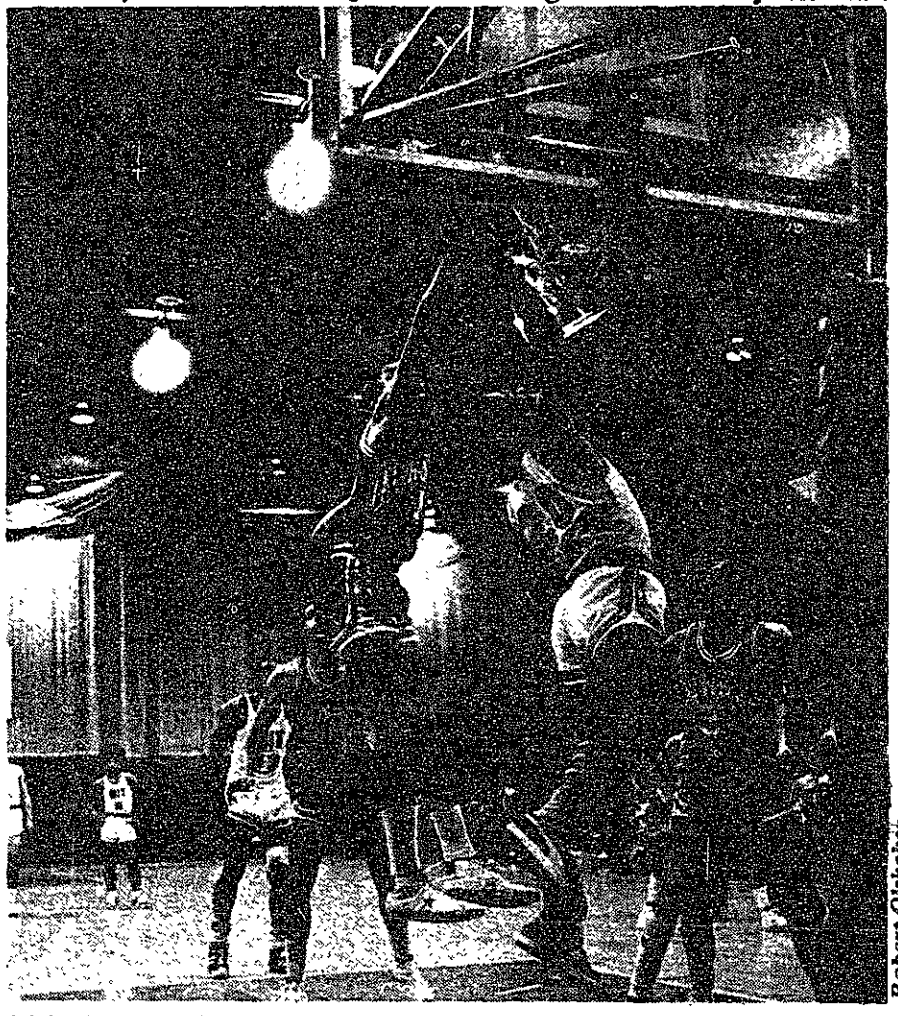
down nine rebounds. Armstead hit five of seven from the floor for ten points, while Epstein and Peter Maimonis '77 each added eight. Epstein also contributed six assists to the Engineer effort.

Barry Lee led all rebounders with eleven while scoring 22 points for Howard on an amazing 11 for 14 from the floor. Vadnay Cotten added 20 points for the victors, mostly on inside shots.

Both teams shot extremely well, MIT hitting 56% of its field goal attempts and Howard sinking 42 of 83 from the floor.

The key to Howard's win was rebounding, as MIT was out-rebounded 33-14 offensively and 51-35 overall. Turnovers were fairly even, although Howard had eight more steals.

After two impressive showings against strong teams, the Engineers face yet another tough opponent tonight, journeying to Brandeis, where they will try to avenge last year 42-point loss to the Judges. The Engineers then travel to Norwich Friday before returning home Monday night to face Bowdoin in an 8:15 start.



Robert Olshaker

Trackmen take opener; rout Lowell Tech 74-43

By Dave Dobos

Winning nine of 14 events, the MIT indoor track team opened the season with an impressive 74-43 victory over Lowell Tech — Saturday at Rockwell Cage.

Rich Okine '77 led the team, racking up 9½ points with a first in the hurdles and a second in the 50's and by running a leg on the winning mile relay team. Greg Hunter with a personal best in the shot put for first, and a second in the hurdles behind Okine. Kuzmenko won the long jump and placed second in the triple jump. Mike Ryan '76 added five more when he leaped more than 41 feet to take the triple jump.

The MIT thinclads swept to firsts in all the middle distance and distance events. George Braun '75 won the 600 and freshman John Dillon sped to victory in the 1000. Co-captain Jeff Baerman '76 captured the mile in 4:36.7. To complete the sweep, Courtney McCracken '76 had little trouble taking the 2-mile.

Head coach Gordon Kelly and assistant coach Pete Close both look to an improved '74-'75 squad. While it will be hard to better their '73-'74 record of 6-2, the thinclads show depth in formerly weak areas and rel-

tively few losses from last year's strong events.

Summary of Events:

Broad Jump: 1-Paul Kuzmenko (MIT); 2-Myers (LTI); 3-Wilkes (MIT); 20'7"

Triple Jump: 1-Mike Ryan (MIT); 2-Kuzmenko (MIT); 3-Lane (LTI); 41' 1-3/4"

Pole Vault: 1-Joe Antkowiak (LTI); 2-Williams (MIT); 3-Hyland (MIT); 13'0"

Shot Put: 1-Greg Hunter (MIT); 2-Stopyra (LTI); 3-Bunke (MIT); 45'5"

35lb. Weight Throw: 1-Bill Haskell (LTI); 2-Lundberg (MIT); 3-Stopyra (LTI); 51'5"

High Jump: 1-Dave Goosens (LTI); 2-Von Bokkelen (MIT); 6'3"

High Hurdles: 1-Richard Okine (MIT); 2-Hunter (MIT); 3-Badiali (LTI); 6.0

50 Yd. Dash: 1-Harry Riley (LTI); 2-Okine (MIT); 3-Wilkes (MIT); 5.7

600 Yd. Run: George Braun (MIT); 2-Banks (MIT); 3-Cusing (LTI); 1:19.2

1000 Yd. Run: 1-John Dillon (MIT); 2-Paulak (LTI); 3-McDougall (MIT); 2:26.3

One Mile Run: 1-Jeff Baerman (MIT); 2-Kaste (MIT); 3-Orlando (LTI); 4:36.7

Two Mile Run: 1-Courtney McCracken (MIT); 2-Connicle (LTI); 3-Phillips (LTI); 10:08.6

Mile Relay: 1-MIT; 3:47.2

Two Mile Relay 1-LTI; 8:40.8

Discover America, run a rally

By David Schaller

If you have ever had the urge to try the unknown and do the impossible, then you have experienced the feeling that drove me to enter my first road rally. Two weeks ago, Dave Tenenbaum '74 and I spent one day driving about the countryside taking part in a rally.

What is involved in driving in a road rally? The basic idea of a rally is to follow a list of instructions and drive from checkpoint to checkpoint, using a certain

route at a specified speed.

The morning of the rally, we loaded up our car with the necessary items, and drove to the starting point. After filling out the entry form and paying the entry fee, we were given our instructions and returned to the car, waiting for the start.

At our appointed starting time, we were sent off by the starter, entirely on our own with only our route instructions to guide us. After nearly missing several turns, we reached the

Marathon record try misses by 1 1/2 miles

By Glenn Brownstein

While most MIT students used the Thanksgiving vacation to catch up on some much-needed sleep and celebrate the holiday with the traditional feast, the Engineer varsity cross-country team spent its holiday weekend in a novel way, attempting to break the Massachusetts 24-hour marathon record of 256.8 miles. Sadly the effort fell barely short, with the squad covering 255.15 miles in the one-day period.

The event was held at the Rockwell Cage track from Friday noon to Saturday noon, with a team of ten runners taking turns running one mile (ten laps) each for the entire time without benefit of any substantial amount of food or sleep.

As might be expected in an event like this, the team started quickly in the hope that its mile times early in the marathon would cover the gradual deterioration of the pace later on. This strategy nearly worked, as

the team averaged just 2.6 seconds per mile over what was necessary to break the record.

All of the miles run in the first fourteen hours of the event broke the six-minute mark, with Al Carlson '75 turning in a 4:56, the fastest of the race, early Friday afternoon. Unfortunately, the team slightly overestimated its consistency, as the ten harriers were only able to average six minutes per mile over the final five hours Saturday morning.

Nonetheless, it was a good try put in by a group of runners that had had no experience at this type of event before and little experience at running these distances competitively. In addition to Carlson, the members of the squad included Frank Richardson '77, Jaxx Reeves '77, John Krolewski '77, Stan Martin '77, Steve Munoz '77, Jim Walton '76, Dave McDonough '76, Mike Ryan '76, and Frank Kenney '78.

first checkpoint. Our time was recorded at this point, and we were penalized for each of the six seconds we arrived late. This margin is determined by comparing the time taken to reach the checkpoint to the time it should take if the route is traveled at the exact speeds given in the instructions.

On each of the next two legs, we had some difficulty finding the signs given in the instructions and missed a few turns. On the second leg, we came in over one minute late while on the third, we slightly oversped in trying to make up the lost time and checked in ten seconds early.

Missing a turn on the fourth leg, we drove ten minutes before realizing our mistake. As it turned out, the next checkpoint was just beyond the missed turn, and we came in fifteen minutes late.

The fifth and final segment of the rally was a DIY, or Do-It-Yourself leg, where our time was computed by the record of our mileages and speeds over the leg compared with those given in the instructions. We were off by 45 seconds on that leg, which resulted in our overall 30th place finish in the rally out of a field of 45 cars.

Undaunted, we are going to try again next Sunday in a rally starting along Route 128 in the early afternoon. As Dave Tenenbaum said, "You pay somebody to lead you all over the country, while at the same time they try to lose you by asking you to find your way using instructions which require you to find signs and landmarks — but it's fun!"

Perhaps summing it up best is a bumper sticker I have on my car. It reads, "Discover America, get lost on a rally."